

WORSHIP AS EXPRESSIVE FORM

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FOR WAYNE

PREFATORY STATEMENT

No one reading the classical guides to the conduct of public worship can fail to be impressed and troubled by the variety and general inconsistency of the suggestions and prescriptions these works traditionally offer. Some are descriptive, others historically oriented, yet others theologically oriented; few, however, if any, can fairly be described as systematic, and none successfully accounts for the wide diversity of worship practices characteristic of American Protestantism, much less those of the major world religions or of primitive societies. The generic use of the word "worship" to describe all of these practices suggests that traditional western theory of worship has failed to comprehend the totality of its subject, and the astonishing variety of the incarnations of this theory in the practical guides suggests that it has been neither a safe nor consistent tool for the construction of liturgies.¹

This situation is usefully analogous to that of classical aesthetic theory. Here, writers have often seized upon a single prominent aspect of aesthetic experience, and generalized this aspect into a larger theory of art. A theory so evolved can usually be maintained only at the cost of ignoring other significant aspects of such experience, with the result that any two of these theories may conflict at a number of points, or perhaps seem to be dealing

with entirely different experiences. Consequently, such classical theory is chaotic to the point of being proverbial when viewed as a totality, and has only rarely been a useful tool for the major artists in our tradition.

Certain contemporary aesthetic theory has decisively cut through this confusion, however, by the adaptation of analytic tools heretofore used primarily in language analysis to the specific needs of aesthetic inquiry. Perhaps the most prominent example of this adaptation is Susanne Langer's use of symbolic logic, itself a derivative of the application of traditional scientific method to the study of language, as the basic method of understanding art in her important studies, Philosophy in a New Key² and Feeling and Form.³ This procedure resulted in a theory that not only accounted for a larger range of aesthetic experience than had any previous attempt, but also resulted in a number of novel insights into such experience, and related it to many other expressive activities in a very striking way.

The present study represents an attempt to clarify theory of worship and consequently facilitate its practice by bringing to it a number of Mrs. Langer's insights, and thereby extending the boundaries of her system by demonstrating its relevance to yet another form of expressive activity. The basic thesis of the study is a definition of worship which is in fact an extension of her definition of a work of art;⁴ while the explication of this definition will occupy many pages

of the body of this paper, it may be helpful to state it in concise form as preface to a statement of methodology. Worship takes place when a group of persons participate directly in the creation of a perceptible form which primarily expresses the nature of the feeling associated with experiences which they have had in common. Thus understood, worship fits Mrs. Langer's definition of an art form; it may be distinguished from other such forms partly by the usual distinctions of medium and structure, but primarily by the fact that it is a participational form: it requires more than one person as creator, and it is fully significant only to those directly involved in its creation.

The structure of this paper is derived from the above definition. The first section attempts a brief survey of the central ideas of previous liturgical theory, to acknowledge the fact that these ideas reflect important experience which any other theory must account for, but also to reveal the inadequacy of this previous theory either as analytic or constructive tool. The second section summarizes certain of Mrs. Langer's concepts which are directly related to the study of worship, applies these to that study, and then explores two major problems that arise out of the resulting theory of worship: the question of the media of worship and their relationship to one another, and the question of the realization in practice of the participational character of authentic worship. The last section demonstrates one possible application of this theory to practical liturgics in a specific setting, and provides a means of evaluating the theory on

a pragmatic level, since according to it purely discursive evaluative tools are not adequate for this task. From the examination of a set of liturgies produced under its influence, however, it ought to be possible to form an opinion of its usefulness as an adjunct to the creation of liturgical form, and an opinion of the importance of Mrs. Langer's thought as a guide to understanding and working with such forms.

The study is conceived as an exploration of the relationships between two fields, aesthetics and liturgics, and by its nature requires reference to an unusually large body of supporting material, the citation of which would probably double its present size. For this reason, notes and bibliography are confined to materials specifically cited in the text. Where possible, reference is made to English translations of works in other languages.

SECTION ONE

CENTRAL IDEAS OF PREVIOUS LITURGICAL THEORY

No comprehensive critique of previous liturgical theory or summary statement of major figures or movements is possible within the limited framework of this argument, but a topical summary of the theory will be useful in identifying the ground already covered by serious students of worship. For convenience in presentation, the summary will be divided into two sections. The first will include those concepts which presuppose the existence of the God of Judeo-Christian tradition, and the second will include those which do not. Each of these in turn may be further subdivided according to schemes which will be made explicit as our exposition proceeds.

A. Theistic Theories of Worship

These theories, the simplest and perhaps the most primitive, tend to view worship as a human activity ordained and to varying degrees structured by the God of the tradition. Among them we may distinguish three major thrusts: worship as structured by God through revelation in tradition, a variant of this in which the Bible replaces tradition as central authority, and worship structured by man in response to God's action in human experience or human history.

1. Worship As Structured By God Through Tradition

For purpose of illustration, this point of view may be identified with that of popular Roman Catholicism, or that of the Church of Jesus Christ of the Latter Day Saints. Here, the term "tradition" is understood in a technical sense as referring to the will of God mediated to the saints, rather than the more usual meaning of the consensus of opinion and practice evolved through experimentation in the past. God has provided definitive guidance for human worship, as indeed he has for other important conduct, and the liturgist's task is a simple one: he has only to assemble the prescribed ingredients and combine them according to formula. The high doctrine of ex opere operato often associated with these systems takes on new significance when understood as an extension of their basic premise.

Philosophical Roman Catholicism seems to be dissatisfied with this theory, at least stated as baldly as it is here, for the liturgical reforms of Vatican II have been characterized by judgments made on other than traditional bases in many instances.⁵ The decision to celebrate the liturgy in the vernacular rather than in Latin is an example of this, for here pragmatic concerns carried greater weight than the fairly uniform position of Roman tradition on the matter. But the traditionalist theory of worship still has a strong hold in many quarters, both Roman and Protestant; one manifestation of it may be found in the theory that lies behind the ritual of the Lord's Supper.

Viewed apart from theological interpretation, the Lord's Supper appears to be simply another ritual meal, perhaps closely modelled on the Jewish chaburah, as Gregory Dix has suggested.⁶ The New Testament is well supplied with equally striking incidents suitable for incorporation into ritual; the passion narratives alone suggest the cleansing of the temple, the foot-washing, the watch in the garden of Gethsemane, and so on. Yet it is the Supper which has become the predominant pattern of Christian liturgy, even among those Protestant traditions which historically have been most suspicious of ritual. Contemporary Protestantism has not shown great enthusiasm for it, but even where enthusiasm is markedly lacking, the rite is observed several times each year. The best explanation for this lies in the claim of the tradition that Jesus himself, understood as speaking as God, instituted the observance and commanded its continuance. Martin Luther was inclined to look upon the Roman Mass as a sort of epitome of all that was rotten at Rome, but was not prepared to abolish it altogether as he later did its Canon. For as he wrote in the preface to his Formula Missae, "This cannot be denied, that masses and the communion of bread and wine are a rite divinely instituted by Christ, which was observed, first under Christ himself, then under the apostles..."⁷ For this weighty reason, he turned to the task of restoring what Christ had instituted.

Worship practices "specified by God" have played a very important role in the history of Christian worship both before and after Luther's time; not only the Lord's Supper but also such rites as Baptism are

viewed as being of divine origin, and often like Baptism, have far less support from the New Testament than does the Supper. Yet as impressive as the credentials of this approach to the determination of the content of Christian worship may be, it has a very serious drawback which may be described in a less serious way: If God has indeed revealed the proper patterns of Christian worship, he has either been inconsistent or highly inarticulate about the matter. Even if one were to limit a survey of these patterns to one ecclesiastical group and one specific period of time, he would discover a great diversity of liturgical practice. Add to this diversity the immense variety of worship of the Eastern Orthodox, Gallican, Mozarabic, and Ambrosian traditions, not to mention the even greater diversity of Protestantism; what results is hardly designed to inspire confidence in revealed tradition. Important though it may be, the will of God does not appear to be a safe or complete guide to the understanding or structuring of worship, at least pending further and more detailed instructions from on high.

2. Worship Structured by God through Biblical Revelation

This category is obviously a variant version of the above, but deserves separate consideration for two reasons: it was strongly emphasized by the Reformers as a solution to the ambiguity of non-canonical tradition, and it appears to continue to be the rallying-cry of much liturgical renewal in our own time.

Faced with the aberrations of late medieval worship, the Reformers found it very useful to maintain the supremacy of Biblical tradition here as in other areas of the Church's life. "Doubtless," says Luther, "our mass will be the better the closer it is to Christ's mass, and the more precarious, the farther it is from the same."⁸ Calvin, as is well known, saw in the Psalter the only appropriate hymnbook for reformed Christianity. And the later reformers were even more outspoken on this point; once the Revolutionary War cut the American Methodist societies off from the Church of England, John Wesley observed that ~~these~~ were now free to follow the example of the primitive church in matters liturgical.⁹

The usefulness of occasional reference to Biblical precedent is not in question, but Biblical precedent as a guiding principle in liturgy is. Its limitation can perhaps most dramatically be observed in the origin and development of the American Protestant denomination variously identified as the Disciples of Christ, the Churches of Christ, and the Christian Church. During the second decade of the last century, a group of Eastern clergymen and laymen involved in the revivals characteristic of the time became disillusioned with the divided state of the American church, and sought to remedy it in a very simple way. It was patent that the Presbyterians were never going to concede the ecclesiastical propriety of the Methodists, nor

the Methodists renounce their Discipline and join the Baptists. Therefore, Alexander Campbell, Barton Stone, and others proposed that all denominations renounce their distinctive features, and achieve the unity of the mind of Christ by conforming their polity and worship to the standard of the New Testament; Campbell went so far as to translate the New Testament from Greek into English to help this process along. The result of this plea could have been predicted by any student of St. Augustine. To begin with, no major ecclesiastical body felt that its polity or worship was in any essential way unfaithful to the New Testament witness, so that growth of the new movement was largely the result of proselyting or conversion. But even within the movement, endless debate raged over the intent of the New Testament writers as to finer points of liturgy and polity, and this debate regularly eventuated in schism and the free-church equivalent of excommunication. The last and most spectacular of these schisms was formally recognized by the United States Government in the 1906 census, when it listed as the Churches of Christ those congregations in this tradition which were of the opinion that the New Testament did not encourage the use of instrumental accompaniment in hymn singing, and listed as the Disciples of Christ those who felt either that it did, or that the matter was not an appropriate topic for debate among grown men. There was later some discussion about the advisability of the use of hymn books (also non-canonical), but this debate never progressed beyond the stage of moderately heated discussion and polemic in most circles. Questions of

polity, however, such as that of the relationship of the individual church to the larger missionary enterprise, continued to be debated with much feeling, and schism continued to result from such debate. Ironically, the movement which began as a search for Christian unity soon became noted for its schismatic tendencies, and the source of most of its major schisms was the ambiguity of the New Testament on matters of polity and liturgy.

Any such attempt to find workable patterns of liturgy within the New Testament would appear to be beset by a number of hazards. The first of these is the relative paucity of information on this topic in the New Testament itself. Related to this is the problem that there seems to have been considerable diversity of liturgical practice in the early church; much of the information about worship in the Pauline epistles, for example, seems to be part of an attempt to secure some kind of liturgical uniformity in the churches, as in I Corinthians 11. It is possible to supplement such information with materials from the Fathers, but such a practice raises the whole question of the relationship of scripture and tradition and the authority of each. And finally, even if it were possible to distinguish some reasonably complete liturgy within the New Testament, there would still remain the question of its relevance to the situation of the modern church; the cultural situation is much changed from that of the first century. Thus it is that today, most churches look to the New Testament for guidance, but apparently

only the Churches of Christ continue to look upon it as a complete guide to matters liturgical.

3. Worship Structured by Man in Response to God's Action

This, the most popular theory among contemporary liturgists, needs very little comment other than an appreciative reference to Douglas Horton's excellent statement in The Meaning of Worship.¹⁰ Under this rubric we also include those who view view worship as a means of achieving the "experience of God," from the highly articulate George Hedley (whose vagueness on this point detracts from an otherwise splendid approach to practical liturgics),¹¹ to the highly inarticulate pew-warmer in our fashionable churches who goes to worship in hope of having a religious experience in precisely the same way he goes to the theater in search of dramatic experience. If pressed to explain his position (as he certainly would be by Martin Luther), this individual is faced with either acknowledging God's prior action or the superior theological insights of Pelagius, and the average Protestant elects the former. But this point of view is included at this point for a more substantial reason, a reason which prompts inclusion also of those who view worship as a means of pleasing, placating, or persuading God to do something. The reason is that all three of these views represent motivations for worship, rather than specific plans for structuring it.

They seek to answer the question "Why worship?" rather than "How?" or even "What is worship?"

This can be seen most clearly in an analysis of the first category. Contemporary liturgists are not the first to address themselves to the problem of responding to God's action; the Biblical tradition itself has a number of emphatic responses to the question, none of which are precisely the expected ones. Amos, for instance, deprecates organized worship, and insists that proper response to God's demands upon us is right treatment of others.¹² Micah echos this concern in the famous definition of religion in 6:8, and there are other statements in the same manner. Jesus himself lays great stress on the question of interpersonal relationship, and the Parable of the Last Judgment is certainly a vigorous statement as to the categories of appropriate relationship between man and God.¹³ The only instance of Jesus advocating traditional ritual that comes immediately to mind is in connection with his healing of a leper, and the ritual act he suggests is one that has disappeared from the tradition.¹⁴

These considerations ought to prevent any glib identification of worship as primary response to God's activity, if only because of the reluctance of the tradition to make any such statement. More significantly, they reveal the fact that the concept of response really does not define the nature of response; in the above analysis,

we were forced to appeal to the tradition even to consider the content of response. And this is precisely the gesture of all three parties included under this rubric; having decided, surely more out of instinct than analysis of the tradition, that worship is an appropriate response to God, they then turn to the tradition to give form to this worship. And in selecting materials from the tradition, they normally use one or more of the criteria outlined in previous sections.

In summary, then, classical theory of worship does not present the diversity of basic thrusts that it seems to at first glance. Possibly because of the high theology characteristic of Christianity, it tends to view the form and content of worship as having been largely determined by God, and displays its most striking variety in the selection of specific aspects of tradition as being authentically representative of God's purpose. Apart from such a position, there appears to be only the possibility of structuring worship on the principle of subjectivity, and while this may characterize much liturgy-making at the local church level, it does not lend itself to systematic theoretical formulation...nor does it need to.

B. Non-Theistic Theories of Worship

In addition to the criticisms noted above, these theistic theories have certain problems common to all of them, which may be briefly outlined here. To begin with, none of the theories accounts for the

diversity (or for that matter, even the existence) of worship outside our tradition. One can always assume that God has spoken in other ways to other cultures (although the primitive church was more inclined to see the work of the devil in non-Christian worship), but to introduce the concept of God into an analysis of primitive religious practice very seldom illuminates such study. Christian theistic theory of worship seems helpful primarily in understanding Christian worship. This is as it should be, but the inability of a theory of worship to explain any valid experience of worship is a serious weakness.

Secondly, modern Biblical studies suggest a much more cautious approach to the use of the New Testament than that which our ancestors employed. We are no longer prepared to give every Biblical statement equal weight or validity, nor are we willing to accept a fact as the revealed will of God simply because it is so labelled. This study has been a very good thing for Christian liturgics in many ways; we have recovered a number of primitive Christian hymns in the Epistles, and our re-evaluation of Revelation has given us many new insights into the worship of the early church. At the same time, however, such study has substantially changed the nature of any appeal to the New Testament for definitive guidance in ecclesiological matters. One can only with difficulty imagine Alexander Campbell using the New Testament today in the way he did 140 years ago, and yet the Reformers' appeal to the Bible on liturgical matters seems inextricably bound up with the old

understanding of Scripture. Any such attempt to establish authority for liturgical procedure on this basis is today far more problematic.

Finally, all theologically-based theories must deal with the serious questioning of the nature of God's activity in history that is characteristic of our time. Obviously, a theocentric theory is of little use to a person committed to a "death of God" theology, or to a scientist who rejects the possibility of the existence of God. And even a less radical theology such as that of Paul Tillich is a serious embarrassment to most of these theories. Thus it is that we see them increasingly absent from serious studies of worship, and increasingly confined to more pragmatically oriented worship guides.

As is so often and so regrettably the case, the secular community seems to have noticed these problems in theocentric theory long before the church did, and consequently set about developing its own understanding of this universal human phenomenon. Again, our policy of broad survey suggests dividing these attempts into two groups, the early psychological studies stemming from the work of Sigmund Freud, and the later anthropological approach which currently is in favor, and giving each a brief exposition and critique.

1. Earlier Psychological Theories of Worship

One of the most significant intellectual journeys in human history began when Sigmund Freud turned his gaze from the world outside of man to the world within. No summary can do justice to the richness and subtlety of his thought in even so small an area as the problem of worship, yet his key concept can be rather simply stated as it applies to this area: ritual behavior is best understood as the externalization of an inner, mental state. This concept could not be more lucidly presented than Freud himself has done in an introduction to Theodore Reik's book, Ritual:

The picture of the mental mechanisms of the individual now become clearer and more complete; it was seen that obscure impulses arising in his organic life were striving to fulfill their own aims, and that controlling them was a series of more highly organized mental formations...which had taken possession of parts of these impulses, ...employed them in the service of higher aims...and utilized their energy for its own purposes. This higher organisation, which we know as the ego, had rejected another portion of the same elementary impulses as useless, because these impulses could not accommodate themselves to the organic unity of the individual, or because they conflicted with its cultural aims. The ego was not powerful enough to exterminate those mental forces it could not control. Instead, it turned away from them, leaving them on the most primitive psychological level, and protected itself against their demands by means of energetic defensive or reactive mechanisms, or sought to compromise with them by means of substitute gratifications. Unsubdued and indestructable, yet inhibited in every direction, these repressed impulses, together with their primitive mental content, form the underworld, the kernel of the true unconscious, ever on the alert to urge their claims and to find any means for gratification. Hence the nightly emergence of proscribed and repressed things in dreams....

It requires but little consideration to realize that such a view of the life of the human mind cannot possibly be limited to the sphere of dreams.... If it be a justifiable view, it must apply also to normal mental phenomena, and even the highest achievements of the human mind must have some relation to the factors recognised in pathology... We cannot get away from the impression that [Freud's neurotic] patients are making, in an asocial manner, the same attempts at a solution of their conflicts and an appeasement of their urgent desires which, when carried out in a manner acceptable to a large number of persons, are called poetry, religion, and philosophy.¹⁵

The expansion of this phrase to include worship is an easy matter, even apart from the theory this study seeks to establish; Freud began the process in his Totem und Tabu,¹⁶ and Reik expands this position substantially in the work cited, in his analyses of primitive and contemporary ritual practices in Judaism.

In the assertion that ritual and worship are forms created to express the content of the inner life, Freud has obviously given us an insight of the highest importance. It is a basic, generative concept, capable of organizing large bodies of experience into coherent wholes. Yet Freud's own use of it, and that of his followers, did not produce the large and coherent theory of worship of which such a concept seems capable. Moreover, contemporary study of primitive culture evidently has not found the Freudian system particularly congenial, and has sought other approaches to primitive ritual, partly for the reasons which have caused the Freudian schools to modify his position. Freud was both a product and a victim of the now-discredited nineteenth-century

world-view that found its ideal expression in William Ernest Henley's poem, "Invictus." He seems to have felt, with many of the best minds of his age, that the appropriate response to the demands of life was a completely rational analysis of one's situation, and then unflinching performance of those acts which are seen to be logically appropriate. In such a system, as Freud was ready to point out, those elements which we would call imaginative, the non-rational mental processes, are often a serious hindrance to purely rational behavior. The goal, therefore, is to apply the tools of rational analysis, in this case depth psychology, to the sub-rational elements in an attempt to understand them, and thereby control and minimize their influence on the processes of living.

It seems probable that the circumstance of Freud's evolving his theories from his work with the mentally ill contributed to this negative view of non-rational mental activity, since the most striking evidences of it which he observed were unquestionably pathological. But this negative view, whatever its source, found its greatest use as evidence in support of the Freudian theories of psychoanalysis; in the view of many later anthropologists, it contributed little to a complete understanding of the nature of primitive religion.

Moreover, it has a decidedly negative value for practical liturgics. If worship is seen as a manifestation of inner conflict, then Freud's proposal is to deal with this conflict using the splendid tools he forged for this purpose during his work in Vienna. If this is successful, then worship ought to become a matter of purely historical interest. Carried to its logical conclusion, this theory seeks not to control the practice of worship, but rather to eliminate the need for it.

This view of worship is clearly a product of the age of the old science and the old humanism, if not of the Age of Enlightenment, with its determined rationalism. And just as it betrayed early psychology, late-Victorian science also provided early anthropology with the wrong major premises to a number of its favorite syllogisms, as we shall note below.

2. Anthropological Approaches to the Study of Worship

That the concept of cause and effect should have dominated nineteenth century science was not in itself a bad thing; that it should have been most popular in a highly oversimplified incarnation we now describe as mechanistic was the source of most of the trouble. Certain of the most prominent cultural anthropologists exhibited this in their tendency to view human social behavior as an organized attempt

to fill certain physical needs or psychological drives. Thus agriculture could be viewed as a response to the need for food, and courtship an expression of the sex drive. Worship was regarded as largely magical attempts to realize the same goals; the rain dance is an attempt to use magic to secure rain for the agricultural process, and the prominent sexual motifs in so many primitive religious rites were meant to assure fertility and the continuity of the race.

More recent anthropologists have been critical of this stance. If social behavior is indeed need-directed in the old sense, then primitive cultures are incredibly inefficient, for they direct a very large part of their energies to the patently useless "magical" activities, and very little energy toward the direct satisfaction of needs. The elaborate courtship rituals of many societies are a good example of this; obviously, the continuation of the species can be achieved in much more direct and efficient ways than these. It was necessary to assume, therefore, that primitive societies were grossly inefficient, and markedly defective at the point of dealing with the demands of existence. The flaw in this, as the new anthropologists have pointed out, is that the old anthropology judged these cultures by the standards of nineteenth century European science, and consequently misunderstood them. Very few cultures had any concept similar to our idea of causality; they did not regard the rain dance as an attempt

to cause rain, but rather as an attempt to participate in the whole process of food production. Obviously, primitive cultures had a more complex and sophisticated organizing principle, and it was this that the new anthropology set out to discover.

Perhaps the most articulate representative of this new school is Dorothy Lee: "...culture is a symbolic system which transforms the physical reality, what is there, into experienced reality."¹⁷ In this process, needs and drives are assimilated into a unified structure of value symbols, and these symbols are realized as far as possible in both rite and life, although this latter distinction is never clearly made by primitive societies. Worship, then, like the culture's art forms, is simply a realization or incarnation of some part of the value structure, undifferentiated from the other processes of life, and part of the whole gesture of organizing experience and behavior.

The old anthropology need not concern us here, since it was not even a very useful tool for understanding worship, much less shaping it. On the other hand, the new anthropology is an extremely provocative and useful way of looking at worship, since it relates it directly to the question of value, the question of life-orientation, and to the obviously similar art forms which have always held so ambiguous a position in worship. But Mrs. Lee does not press her

analysis far enough to answer the question, in what way shall we realize our value structure in worship? For obviously, the Platonic dialogs, the Summa Theologiae and the Bill of Rights are also realizations of value structures, yet are not to be identified with ritual. The answer to this question will occupy the bulk of the remainder of this paper.

Before we leave this discussion of earlier worship theory, it may be well to reiterate the point that these theories are not here adduced in an attempt to discredit them, but merely to show their inadequacy as guides to the practical problems of creating and realizing a liturgy. Obviously, these theories do organize a great deal of significant human experience, and to the extent that they do, they force themselves upon our attention. In the closing pages of section II we shall come to these theories again, and attempt to relate them to the ideas presented in the section. The extent to which this is possible will be some measure of the adequacy of those ideas.

SECTION TWO

WORSHIP AS EXPRESSIVE FORM

It will be helpful to sketch certain of Mrs. Langer's concepts which are directly related to the question of worship. With this as basis, the theory of worship as expressive form will be developed in some detail. Finally, two special problems arising out of this theory, the relationship of the individual art forms comprising worship and the significance of its participational nature, will be discussed.

A. Aspects of Langer's Thought Central to this Study

Mrs. Lee's central question is What is the symbolic system which transforms physical reality into experienced reality? Mrs. Langer's question is a direct extension: How do we convert experienced reality into symbolic systems? The characteristic answer of our post-Nineteenth Century culture is that we attempt to abstract salient characteristics from a given experience, and then arrange these characteristics in logical, discursive, syllogistic patterns; this is the traditional method of science. This is very good, says Langer, but there are other possible ways of arranging such characteristics; one of them is to employ non-discursive forms, forms which correspond to the form of human feeling itself, and which therefore can represent the feeling component as well as the conceptual component of the original experience, something which completely discursive forms cannot do.

This is the method of art, and Langer can therefore define a work of art as "a perceptible form that expresses the nature of human feeling--- the rhythms and connections, crises and breaks, the complexity and richness of what is sometimes called man's 'inner life,' the stream of direct experience, life as it feels to the living."¹⁸

It is important to note a number of points about this definition. To begin with, a work of art does not reproduce feeling; it "expresses the nature of feeling," it presents a selection and organization of the feeling components of an experience symbolically, just as a topical outline presents a selection and organization of the conceptual aspects of topic symbolically. In each case, we are presented with a symbol structure, not with the original experience, and the ease of manipulation of the symbol plus its relative distance from the reality symbolized permit us to deal with or work through the experience on the intellectual level. The fourth movement of Beethoven's d minor symphony is not a sonic manifestation of Beethoven's feeling forever frozen in musical notation; it is a highly sophisticated "statement" about joy. And Beethoven did not necessarily feel things any more deeply or adequately than we do; we know for sure only that he was incomparably better at articulating his feelings in expressive musical forms than any of us.

A second important point is that this dichotomy between concept and emotion, while an extremely useful analytical tool, cannot be shown to exist outside the realm of theory. In one sense, the mathematicians appear to have achieved the age-old scientific dream of conceptual structures uninfluenced by emotion, and some abstract art approaches the polar state of expressing feeling without concept, but most communicative forms, like the experience they symbolize, blend both concept and feeling into a unified whole. One seldom asks, therefore, "Is this a discursive or non-discursive form?," but rather, "Do discursive or non-discursive structures predominate?," or "Which of these is essential to an understanding of the symbolic structure in all its fulness?"

Thirdly, the artistic process is here seen to parallel the discursive one in many ways, but is not finally dependent upon it for verification. This may be part of the reason that contemporary popular thought places art beyond the pale of practical concerns, and the scientific community remains uneasy about the role of art in the common life, that art can avail itself neither of the logical tools used to criticise syllogisms, nor the empirical ones used to demonstrate the results of physical science. But both popular and scientific thought often miss the central issue: art, like science, is an independent and self-contained system for organizing experience into meaningful and existentially functional patterns.

By way of illustration, one might trace the process of artistic creation in a given situation. The artist, like everyone else, experiences physical reality through the process of perception. But when contact with physical reality ceases, so does perception, and the experience is lost forever, except for the human faculty of creating symbols. These symbols fixate experience, and give it a manageable form; for they can be manipulated, transformed, communicated.

So important is this process that Langer calls man "the symbol-making animal,"¹⁹ unique because he has this incomparable tool for dealing with his experience and his environment. The symbol is the basic tool of thought, and where the ability to form symbols is missing, as in even the most advanced sub-human species, the ability to think and to reason is also absent. But symbol-making is not merely a tool for man; it is a full-time occupation. From the time he is a child, a man forms and manipulates symbols constantly, rain or shine, at work and at play, awake and asleep. Thus the raw material of art and science alike is always present, awaiting the moment of its expression in some perceptible forms. And thus life is a continuing process of creating such forms; some, particularly significant to us, are recorded and thus preserved; many vanish soon after their creation, and apparently leave no trace behind.

The tendency toward the creation of these forms, the externalization of the internal life, is another characteristic of Langer's

symbol-making animal, and the results of its operation surround and at times make bold to engulf us, as any librarian can testify. Whether this is best understood simply as a way of fulfilling some need for self expression, or on the other hand as an attempt to achieve and develop meaningful relationship with others through the sharing of experience, is a question which continues to be much debated. But no matter how one chooses to interpret it, the phenomenon clearly exists.

The formation of symbols, then, is the natural extension of the act of perception, and the expression of these symbols in externalized, perceptible forms the next step. But in order to take this next step, the individual must decide which of the many symbolic elements generated by perception he ought to employ, and how these ought to be assembled into larger, unified forms. It is at this point that the artist and the scientist part company. The scientist, trained in the manipulation of discursive forms, selects those symbolic materials which will best adorn his syllogisms, and then assembles these into the most rigorously discursive structures of which he is capable. The artist, however, has quite a different way of treating his material. Informed by extensive exposure to art forms, he selects those symbolic materials which have primarily affective values, chooses among these according to the needs of his particular

medium, and then arranges them into larger patterns that faithfully reproduce the forms of human feeling. The result is a work of art, either good or bad, depending on the insight and skill with which this process is executed.

What, in essence, has our artist accomplished? He has, to begin with, given a relatively more permanent form to an otherwise fleeting yet significant experience. The Old Testament is full of these attempts to freeze significant experience, and our parks are littered with monuments intended to accomplish the same end. This may well be puzzling to the Oriental mind, but European culture and European religion are saturated with the ideas of time and history, and reveal a decided predilection for the landmark. Moreover, the artist has captured the experience in far greater expressive fullness than the historian or biographer normally does; the latter two are necessary for us to understand the significance of the past, but the artist makes the past experience significant in the present, a matter of great interest, it would seem, to the religious community.

Secondly, the artist has not merely reproduced or recreated this experience; he has expressed it, interpreted it, given it significant form. Although the analogy is dangerous, this process

can be compared with the process by which the scientist articulates and puts into meaningful relationship those elements he abstracts and symbolizes from an experience. The result in both cases is greater insight into the experience, the one on an affective level, the other on a conceptual one; the experience is clarified for us, related to similar experiences, assimilated into our total sense of what it is to be human and to experience life. This process of expressing rather than recreating experience has one other aspect of great importance; it creates aesthetic distance, the sense of being an observer and detached from the matter under consideration, while at the same time experiencing it emotionally as well as intellectually. A simple illustration will suffice; in the presence of death, few of us are capable of functioning well enough to assimilate this as part of our experience. On the other hand, discursive descriptions of death subordinate or eliminate the affective element to the point where the experience is lost in the analysis. But the significant artistic statement about death, admittedly one of the rarest of all phenomena, is faithful to the affective component of the experience, and yet permits us to deal with the experience psychologically; because of aesthetic distance, we are observers and participants simultaneously.

Finally, the artist has created a vehicle capable of communicating his experience and his understanding of that experience, and through such communication, establishing relationship with others. To be sure, those who employ primarily discursive procedures also create such vehicles, but in doing so emphasize conceptual aspects of experience at the expense of those aspects which do not lend themselves to discursive ordering; computer language is a good if extreme example of this. To the extent to which human relationships are based on shared feeling, therefore, the more complete vehicles of the artist are essential to such relationships; this is no doubt the principal reason why artists write love letters to one another and computers do not.

This summary, while manifestly unfair to the richness and complexity of Langer's thought, presents a number of its key issues in a form useful to our discussion. It is to their application to the problems of understanding and conducting worship that we now turn.

B. Worship as an Extension of Artistic Form

We have previously defined worship as taking place when a group of persons participate directly in the creation of a perceptible form which primarily expresses the nature of the feeling which is associated with experience which they have had in common. It is thus congruent with Mrs. Langer's definition of art forms in general; whatever else

men may do or think they are doing when they worship, they are making perceptible forms expressive of inner experience, forms which are primarily concerned with the articulation of the feelings associated with such experience; in this sense, the basic dynamic of worship and that of traditional art forms are the same. Once this identification is made, other parallels between worship and art gain new significance. Liturgy resembles the performance arts, for instance, in that both employ a two-fold process of creation. The first stage of this process is conducted by the composer or choreographer or dramatist or liturgist and results not in a finished art-work, but rather a more-or-less detailed blueprint for its realization. The second stage consists of the realization by musicians, dancers, actors, or the gathered community of the creator's original master symbol; while he may participate in this stage, his role is virtually identical with that of the other performers so far as the creative process is concerned. Yet another striking parallel, to be developed more fully below, is the similarity of liturgy to the composite arts like theater, opera, or film; in both cases, the perceptible form has no unique medium, but rather is made up of varying proportions of simpler art forms such as poetry, music, and pantomime. Such parallels may be extended a number of analytic and constructive principles associated with these forms, and much of the rest of this paper will be given over to the demonstration of the value of many of Mrs. Langer's aesthetic insights to the study and practice of liturgy.

If worship resembles the arts in many and varied ways, it differs from them in one definitive and crucial respect. In the arts, the principal value normally resides in the finished perceptible form; its unique articulation of human experience is so treasured that important paintings and sculpture are sold for fabulous sums of money, and even autographs and first editions of music and plays are thus regarded for lack of more tangible permanent forms of the works they represent. But the principal value of liturgy resides in the experience which the participants share as they recreate the expressive form, and not in the form itself. No one but professional liturgists collects or reads old liturgies, although occasionally portions of a liturgy will be removed from it and appreciated on their own merit as independent art forms, and only in the rarest instances is the expressive form of liturgy given serious attention in its own right. Even where participational forms are seriously lacking, as in much contemporary worship, attention normally focusses on the performers rather than the form. ²⁰

So central is this principle of participation in liturgy that liturgical reform in the West can be viewed as a continuing attempt to recover it when it had been lost through increasing the complexity of the expressive form until only professionals could contend with it. This was one of the major items in the program of the sixteenth century reformers, and it is equally prominent in the thought of contemporary reformers, especially since it seems that post-liberal Protestantism

may achieve what even Trent never did in making worship into a basically non-participational form. As this happens, the basic distinction between liturgy and drama disappears, and the service becomes a play or a concert, frequently a very poor one.

The unique values of participational art are several, and will be dealt with in detail in part C 2 of this paper, but it will be helpful to list them here. They include enhancement of the intensity of the artistic experience, increased familiarity with the content of the art work, the experience of creativity itself, both in the sense of making a form that expresses inner experience and in shaping a pre-existing form so that it is more faithful to personal experience, and perhaps most importantly, the creation and continuing enhancement of relationships through the sharing of the creative process with others. These values are always present in authentic liturgy, although they in turn depend to some extent on the value of the created form itself; the greater its excellence, the greater each of these participational values. They form a sort of bonus value added onto the implicit value of the art work itself; thus as significant as the St. Matthew Passion may be to the hearer, it is potentially even more significant to the performer, an observation which the experience of nearly all musicians will bear out.

While the presence of these participational values makes a significant contribution to the total value of the liturgical experience

the normal criteria of significance of experience symbolized, adequacy of the symbolization of the experience, and technical skill in shaping the perceptible form remain the most important tools for judging the value of that experience, if only because the depth of the relationship created is in large measure dependent on the significance of the experience communicated and the efficiency of its communication. By this standard, it would seem that most worship is very poor art and its value small; moreover, the artistic and technical limitations of the average congregation promise to keep it that way. This is a fair judgment on what exists, but not on what potentially could exist. During the middle ages, the monastics gave a great deal of attention to the liturgy, and if the cycles of Office and Mass are recognized for the unified work they are, then it must be conceded that they created an art work of incomparable scope and excellence; moreover, we have every reason to believe that their recreations of this work were often of equal technical excellence. Whether or not this quality of work is a practical possibility in the local church is another question, but not an aesthetic one. The participational values are there in any event, although they are enhanced when the implicit quality of the form itself is increased. And these are unique values, not otherwise readily obtainable; a vastly superior non-participational art form may supplement a participational form, but it cannot replace it. No one doubts that a Beethoven symphony can express more than a pot, but few are prepared to do without pottery on that basis.

One other possible way of distinguishing between worship and other art forms is to identify the content of worship as sacred in some sense. While a widespread popular distinction, this has been vigorously attacked by theologians from St. Paul to Tillich, usually because it is in fatal tension with the central Christian teachings about Creation and the Incarnation. Moreover, the experience articulated in worship cannot really be differentiated from the experience in other art forms; topics which the popular mind would identify as sacred are very prominent in non-liturgical art (Paradise Lost, for instance), while non-European ritual often deals with experiences that would not strike the average person in our culture as being religious. Being composite, worship is at least capable of dealing with the materials its component arts can handle, and this includes a very wide range of human experience both theoretically and in the practices of the world religions.

The key characteristic of liturgy, then, appears to be its essentially participational nature. Perhaps this is why private devotions are seldom referred to as worship; one might use a liturgical form as a private expressive act just as one might read aloud a play or perform a Beethoven symphony on the piano, but in each case the experience is decisively changed by removing it from its normal context, and in no case more than with liturgy. If the first formal requirement of art is that its shape should be faithful to the shape of human feeling, then the next most important requirement of this art is that its form

be amenable to group creative activity.

One important implication of this fact is that the basic art forms employed in worship must be those associated with the performing arts. Primary creation of artistic materials is nearly always a solitary occupation, although it may well draw on group experience for part of its material; because of this, primary creation occurs only infrequently within the context of worship itself. The more characteristic pattern is that in which an individual creates a form outside of the service itself, and then presents it to the group for adoption; if the group finds it expressively useful, it may add it to the large vocabulary of previously fashioned materials upon which it draws for each worship service. Creation within the context of worship is possible but difficult, for the participational nature of worship would require that symbolic transformation take place along the same lines in the minds of all who were present, which is not impossible but also is not likely. The alternative is the reduction of those who do not share in the transformation to the status of spectators. For this reason, visual arts do not lend themselves to liturgy; not only do they offer hazards to group creation, they also take their final and permanent form from the hand of the originating artist, and do not present opportunities for performance or recreation. Therefore, while a painting or statue or building may be a valuable aesthetic stimulus to the creation of liturgy, it only rarely becomes part of the liturgy itself, for the group cannot participate in its creation. It may

be used as an incidental part of liturgy, as a processional cross or an altar, but in so doing it loses its integrity as a piece of visual art per se, and becomes an object, albeit an expressive object, subordinate to the liturgical art. There is yet another reason for the peripheral nature of the participation of these arts in worship, and that is that unlike the characteristic liturgical arts, they do not exist in time, nor are they formally an expression of narrative action. This distinction will be developed more fully below in section C 1.

Thus, the process of liturgical creation is shaped by the need to select art-forms that are suitable for congregational performance. These have traditionally included poetry in the form of unison reading or recitation and its variants such as responsive reading, unison singing and its variants, and simple elements of pantomime, such as processions, kneeling and rising, and various gestures. Out of these simple forms and their combination has arisen an art form of great complexity and subtlety, capable of expressing an amazingly large scope of human feeling.

How shall we evaluate the completed form? The question is deceptively simple, for we have the discipline of theology, ostensibly dealing with the same basic experience, and equipped with a

system of logical checks and tests that has proven extremely useful in other human pursuits. Cannot worship be measured against theology and subjected to its tests? In part, yes, but in a limited way. With the exception of abstract art, all art forms represent objects and occurrences that correspond to those of perceived reality, and it is possible to isolate these representational materials from the work and subject them to logical tests. For instance, if a painting of Jesus represents him as Nordic and clad in a long red wig and spotless white bathrobe, we may infer a certain cavalier attitude on the part of the artist toward the experience he seeks to communicate. But as common as this sort of criticism is, it is fraught with danger. It concentrates on those aspects of the work which are by Langer's definition those of least importance, the representational detail. Secondly, it does not account for the artist who deliberately distorts such detail for expressive effect: We may well imagine that Jesus was physically not half as tall as El Greco characteristically paints him—no one could be and live—but in betraying physical reality, the artist has created a far more important affective reality; he has chosen to be faithful to the forms of human feeling rather than to those of perceived reality. This illustrates the basic problem: art and logic, theology and worship, are basically different ways of dealing with experience and of structuring experienced reality, and the checks that are so useful in the discursive forms are largely irrelevant in the non-discursive ones. They are condemned to superficiality, for the underlying organizing principal is different in

each case. Because we are most comfortable when we can perceive some rational coherence in our experience, liturgy and the arts have normally cultivated the appearance of such coherence, and discursive tools can aid in its achievement or criticism. In the case of liturgy, faithfulness to the narrative action of the myth is a virtue since it increases the amount and coherence of the group's common experience, and discursive tools can aid in achieving such faithfulness. But beyond these subordinate functions, such tools have little use.

Criticism of technique offers yet another approach to the evaluation of liturgical form. Equipped with defective technique, expressive activity falters; one wonders how much important insight into the emotive world has been lost because its possessor lacked the ability to realize his vision in perceptible form. But here as elsewhere, history inculcates caution; Beethoven's technique was only barely adequate to his purpose, and sometimes less than that, while the nineteenth century was rich in technically adept painters none of whom evidently had any inner experience worth expressing. Technical criticism, like logic, is a useful approach but not an ultimate guide.

The most useful criterion is unfortunately but understandably the most subjective one, and may for want of a better word be identified as congruence. If the affective experience of a work or service is coherent with our own experience, increases our store of experience, or helps us to relate it to ourselves or unify it, we assume we have a

useful and valid piece of art. This is the point at which comparisons between discursive and non-discursive modes of expression can most usefully be conducted, for we assume that both modes begin with the same experience, and therefore ultimately seek to express the same experience, although in different ways. One can therefore say that Bach and Luther are concerned with the same experience, and one can even make comparisons between their work at this very broad level; it is only when one seeks to treat individual aspects of a work in this fashion that difficulty ensues. We may affirm, therefore, that the experience conveyed by worship ought to be recognizably similar to the experience analyzed by our best theologies, so long as the comparison is conducted at the level of experience and not that of the formal characteristics of the two modes of symbolic activity.

In this way, then, is the liturgy motivated, given content and form, and evaluated. The result is unique from an aesthetic point of view; it is a form that permits even a technically unskilled person to participate in the creation of an artistic form expressing and illuminating many of the most significant experiences in his life. It permits him to share this experience with others, expressing and at the same time enhancing his sense of community and fellowship with them. Obviously, this form is of the greatest importance to the

Christian community, for it provides an incomparable way of expressing the experience which called the community into being. It gives permanent form to that experience in its expressive fullness. It interprets and illumines the experience, and provides the aesthetic distance necessary to assimilate the experience into one's structure of meaningful reality. It provides a means of communicating experience, permitting both the discovery of shared experience and of new experience. It allows everyone in the fellowship to do this, not just those skilled in the creation of expressive form. And while doing all of this, it contributes importantly and uniquely to the sense of community which in itself is an expression of the significant experience to which Christianity witnesses. One would think the church would pursue the practice of liturgy with the vigor with which the Medici popes pursued Michelangelo Buonarrotti.

C. Special Problems

By viewing worship as an extension of traditional art forms, one may apply certain insights derived from aesthetic analysis to its characteristic problems. By way of illustration, two of the more important liturgical problems will next be explored in some detail: the relationship between the component arts in liturgy, and the maintenance of the participational nature of liturgy. Both of these discussions will be illustrated by reference to the contemporary situation in the local parish.

1. Worship as a Composite Form

In even the briefest survey of historic liturgies, one discovers great uncertainty as to the way in which the component arts of poetry, music, and pantomime ought to be combined. There are services dominated by language, in which pantomime is reduced to an absolute minimum and music eliminated altogether; there are choral services in which even Scripture and prayer are sung; and we have the edifying spectacle of the Anglican Church devoting the last half of the last century to a long and extraordinarily bitter fight over the role of pantomime in liturgy.

As yet further evidence as to the basic similarity between art and liturgy, this problem has always plagued the non-liturgical composite arts. In the simpler forms, workable compromises have been evolved, all of which may be summed up in Langer's aphorism on the matter, "There are no happy marriages in art—only successful rape."²¹ Thus the problem of the relationship of poetry to music in the song has normally been resolved by vigorously subordinating the poetry to the music. But the more complex arts have found no easy solution; the classical example is opera, which might well be defined as the incarnation of this particular problem.

Opera began as an attempt to add music to drama and thereby recover the unique art of the Greek theater. It has thus since its very beginning been the most complex of composite arts, made up of a number of vigorous forms, each capable of declaring its independence

from its brothers and operating quite nicely by itself. At various times in the history of opera, each of these arts has risen into dominance and subordinated the others to itself. Poetry, for instance, was master in the works of the Florentine Camerata and in certain of the early Wagner operas. Music dominates in the Mozart canon, Beethoven's only opera Fidelio, and in Parsifal. Ballet traditionally dominated French opera. And even scene design had its moments of glory in the English court masque and the Venetian opera of the last half of the seventeenth century. Of all the component arts, however, that peculiar one of the virtuoso singer has more often and more devastatingly siezed control of opera than any other.

Many theorists and reformers have addressed themselves to the problem of restoring peace to this unruly family, beginning with the men of the Florentine Camarata themselves. These, for all practical purposes the originators of opera, added their musical accompaniments to plays in a very cautious manner, diligently preserving the ascendancy of poetry. They were aided in this by the circumstance that they were musicians of rather modest attainments. But once the greatest musical genius of the age, Claudio Monteverde, took hold of the form, this relationship was reversed. Now music dominated, and gave the operatic stage its first masterpiece in Orfeo of 1607. After his death, the rise of the virtuoso singer created still another configuration, often described as a vocal concert in costume. It was against this that Traetta, Gluck, and Calzabigi led their revolt in the first half of

the eighteenth century, asserting the principle that the drama was central and the music was to be subordinated to it. But Mozart allowed his magnificent gift to dominate his operas, and this example was followed up to the time of Wagner by all except those who preferred to return to the singer's opera, or who developed the grand opera as a combination of the worst features of Neapolitan singer's opera and Venetian spectacle.

Wagner, however, turned his back on all of this, and wrote a number of good, thick volumes to demonstrate his seriousness as a theorist. Among these was Opera and Drama,²² a work of central importance in the history of this problem. His position as an aesthetician has been badly obscured, however, by at least three factors. To begin with, his operas do not illustrate his theory; indeed, they frequently betray it. Wagner's musical powers were late developing, but once developed they were formidable, and completely dominated his work theory notwithstanding. One critic has observed that the action of Parsifal takes place in the orchestra pit, and that what happens on the stage is but a dim and defective visualization of it. At the time of his death, Wagner was working on a symphony, a strange occupation for the champion of music-drama. Secondly, Wagner's theory matured along with his music, and the later theoretical works are quite different from those of the Tannhaeuser-Tristan period. Finally, and perhaps understandably, a whole generation of musicians and scholars misunderstood Wagner's thought; to them, the gesamtkunstwerk was to be a combination of all

the arts on equal terms. Today, this solution (actually, a rejection of the problem) is almost as hard to believe as the fact that Wagnerites were accustomed to regard the works of the master as examples of the theory. Contemporary accounts of Wagner's own ideal performances at Bayreuth, such as those written by the scene-designer and aesthetician Adolphe Appia, make it amply clear that this was not the case.

It was Appia, however, who first grasped almost intuitively Wagner's significant contribution to the theory of composite art, and presented it in connection with his own substantial analysis in his Die Musik und die Inszenierung.²³ Wagner had given a good deal of thoughtful attention to the works of his predecessors, particularly Gluck. He saw that the Gluck party had been right in insisting that drama was the basis of opera, for without it opera was little more than a concert in costume. But at the same time, the eighteenth-century composer had been wrong in assuming that the drama was identical with the dialog and action. Both of these, like music and scenery and all the rest, are the media of expression of the drama, but no one of them has primary claim to being the sole vehicle of it. One might thus conceive of the drama as a narrative action existing in virtual time and virtual space; any art form capable of creating these virtual entities can therefore be a vehicle for narrative action. This was the key to the riddle, as Wagner saw it, and his theory at least exemplifies this principle.

In opera, those forms capable of creating virtual time and space are poetry, music, pantomime, and lighting. Other forms, like scene design, costume, and make-up, normally create virtual space but not virtual time; even the possibility of changing these during the course of a performance does not offer enough flexibility or subtlety to place them on the same footing as the other arts (the possible exception to this being projected scenery if in the future this form experiences considerable development). Painting and sculpture, to be sure, create a phenomenon similar to virtual time, since the eye requires time to scan the entire object, and since artists have evolved a number of very effective devices for controlling the speed and direction of eye motion. But this effect is almost never used for narrative purposes, probably because in order to create this effect, the structure of the painting would have to be radically modified, thus sacrificing a number of other structural effects more characteristic of painting, and obtainable in no other way. This discussion throws an interesting light on the problem of film aesthetics. Obviously, the art of film is the art of arranging form on a plane surface, similar to painting; it has been argued, therefore, particularly by Arnheim,²⁴ that the art of film is similar to the visual and plastic arts. But by virtue of the possibility of subtle and flexible motion of the image, denied to painting, sculpture, and even the most clever of conventional stage scenery, film can and

decisively does create virtual time, and therefore can express narrative action, for which purpose it is almost universally used. Without knowing it, Appia solved the problem of film before anyone knew there was a problem.

This effectively disposes of the non-temporal arts, but what of those which are capable of creating virtual time? How shall these be related? Theoretically, since all are capable of conveying the narrative, all can be used in equal proportion; the popular theory of gesamtkunstwerk is therefore quite functional, provided one restricts its component parts to those art-forms which can create virtual time. But this theory has certain practical limitations, of which we will note two.

The first major problem with gesamtkunstwerk is finding a qualified gesamtkunstwerker. Wagner himself demonstrated this very effectively; in reporting on a performance of Parsifal, Appia comments that Wagner's music was unbelievable, and so was his scenery, Klingsor's magic garden bearing more than a passing resemblance to the bedroom wallpaper in a cheap provincial French hotel.²⁵ It is conceivable that one might some day find an individual with complete and equal competence in all of the requisite art forms, or one might find a number of experts in the various forms who could work together with complete

integrity and complete unity in the construction and production of an opera. The experienced artist, however, regards this eventuality in the same light that the experienced Christian regards the Second Coming. We do not have Appia's recorded views on the Eschaton, but we know exactly how he felt about the other possibility, for he wasted no time in enunciating the Principle of Successful Rape. In the case of the Wagnerian music-drama, there can be no question that the music is the expressive form conveying the artist's vision; therefore in Wagnerian music-drama, Appia proposed to subordinate everything, including the other virtual-time arts, to the music. The narrative action in these other forms was to be synchronized as closely as possible to the narrative action in the music. In the case of Wagner, who managed to work an unusual amount of conceptual information into his music through the principle of the leit-motiv, this was a very satisfactory solution to the problem.

This consideration leads us to the second major problem, closely related to the form-content issue previously discussed. Even the four virtual-time arts listed above are not identical in their ability to convey narrative action. Poetry and pantomime tend to be representational; their symbols depict objects and occurrences of the real world, as well as containing expressive elements. But

music and stage lighting only rarely represent objects or occurrences; their speciality is the articulation of affective experience. They convey emotion efficiently, but they are relatively free of the necessity to be anchored to conceptual material. The early composers of opera quickly noticed this phenomenon, and frequently made use of it by employing two different kinds of music in their scores. The first of these, called recitative, was a very simple melodic pattern of little musical interest or expressiveness, and was used to convey the representational aspects of the action (the "plot") as efficiently as possible. The other . kind, identified with the arioso or aria, was music operating at top speed, as expressive as the composer could make it, and was used to capture and to expand upon the emotionally significant points in the action, sometimes to the complete destruction of the plot. When later this second kind of music came to dominate opera completely, the characteristic resultant form was a series of highly articulated moods bearing more similarity to a topically arranged picture gallery than to any of the traditional narrative arts.

Despite such possible abuses, it remains possible to select from moment to moment in a composite art form that individual art most capable of producing the desired effect. This requires an artist sensitive to the potentials of the various media, and skilled in their practice; because of the problems implicit in this, such forms are more likely to be created by small groups of specialists working in some way in

collaboration, each specialist instinctively siezing upon the moment in the narrative action that he can handle best. Despite the obvious risks of this procedure, it has one very great advantage: it guarantees the formal variety which an extended work seems to require. This need for variety appears to rise from the fact that the form of an expressive structure normally corresponds to the form of human feeling itself. Our emotions do not suddenly begin at high levels, operate continuously at them, and then suddenly cease; rather they seem to rise and fall, to wax and wane. The contrast between recitative and aria, less expressive and more expressive, thus is a faithful reproduction of the nature of human feeling. Another pattern found in art is that of tension-release; the gatekeeper scene in Macbeth, the Turkish march in the finale of the Beethoven Ninth Symphony demonstrate this principle very clearly. By alternating patterns of low and high emotional forms, of tension and release, it is possible to achieve much more intense and vivid expression of feeling than is otherwise possible. This is yet another important principle in the combination of art-forms into a composite art.

Let us now attempt to apply these principles to the structuring of liturgy. The first principle, that of complete subordination in the manner of Langer's aphorism, seems to be completely workable with the smaller forms. The hymn operates, for example, by submerging the expressive qualities of the text totally in the expressive qualities

of the music, for better or for worse. Only those very rare hymn texts of unusually strong expressive content may be expected to be exceptions to this rule, and then probably only for those in the congregation who are sensitive to poetry. Otherwise, the text is expected to bear both concept and feeling, while the music is free to express feeling alone. The outcome of this competition is predictable.

The principle may even be extended to very brief complete liturgies; the offices have functioned quite well for a long time by subordinating all other elements to poetry, and on the other hand, a choral office is an equally workable approach, although if Gregorian chant is used the dominant form will continue to be poetry. Even pantomime will serve if the action is brief and simple enough; baptism is a good example of this.

When, however, the liturgy comes to be of any substantial length or complexity, the need for varied modes of expression and the need for variety make any such simple service increasingly problematic. To be sure, the emotional level of poetry can be internally adjusted by controlling its expressive content, or even by alternating it with prose; the same techniques are possible in music, as discussed above. But this adjustment can never produce the variety

or range of expression that a combination of various media naturally produces, and so the recourse to the composite form becomes the characteristic gesture of the liturgist.

The first consideration might well be that of selecting the medium most congenial to the performer. This selection is complicated by the fact that the entire congregation is ultimately to be the performer, and so the form chosen must not only be a congenial one for the liturgist but also well suited to the expressive abilities of the community. For instance, the fragmentation of our society and the rise of such passive forms of mass entertainment as television have virtually destroyed the custom of community singing once so popular in our culture. Even, therefore, if the liturgist himself is a highly trained singer, and is given to looking back nostalgically to the days when "those singing Methodists" was a common phrase, he may be in for an unpleasant surprise the first time he attempts a choral evensong. The problem is not only the natural perversity of the average pew-warmer, a phenomenon well analyzed elsewhere; it is also that many people have never learned to use singing, even group singing, as a means of self-expression. These will require a good deal of patient help before they are ready to appropriate the riches of a choral service, both at the point of the technique of singing and of the use of vocal music for self-expression. On the other hand, choral evensong would be an ideal liturgical form for a music camp or fraternity; the liturgy ideally grows out of the needs, interests, and abilities of the community.

Unless, of course, the liturgist is willing to undertake the education of his people, this principle is a counsel of futility. Most human expressive activity beyond the level of cursing when one has bashed one's finger with a hammer is learned, and the learning must take place sometime and somewhere. It is one of the chief glories of the art of liturgy that its skills can be learned and used by just about anyone; the principal reason our people are poorly skilled at this point is a mixture of apathy, ignorance, and suspicion of anything unfamiliar. A case in point is the matter of expressive gesture; nearly everyone can kneel, and anyone who can kneel can use kneeling as an expressive form, with a little practice.

A further extension of this principle is that in the selection of a medium, forms simple enough to be usable by the average person must always be chosen. Perhaps music can illustrate this best; contrary to popular belief, Palestrina did not write liturgically useful music, and neither did many of the latest gospel-hymn writers, since both parties at times make rather extravagant demands upon the technical equipment of the singer. Plain chant and the Lutheran chorale, on the other hand, are for the most part ideally suited for liturgical use, a point which must strike the theologian as conclusive proof of divine intervention in these matters. To the musicologist, the

explanation is simpler, if less inspiring; chant and chorale are basically folk music, and the folk have a fair idea of what they can sing.

It seems likely that for twentieth-century Protestantism, poetry will be the most congenial basis for liturgy; even if the masses have not learned to sing, at the moment they are still teaching their children to read and write. In this situation, the problem becomes one of integrating music and pantomime into a structure created by language, a process illuminated by the three aesthetic principles of variety of media, range of expressive content, and articulation of larger form.

The need for variety ought not to be regarded as a concession to human frailty so long as monotony is not regarded as a virtue. Neither perception nor attention span is well served by long stretches of identical fare, and the few who are able to concentrate on such material seldom enjoy doing so. From the point of view of certain Eastern religions, this may well be a defect, but a theological system as profoundly affirmative of this world and this life as Christianity has been at times is probably committed to variety as an expression of the divine will revealed in the natural order. Within such a system, variety in worship seems a natural and desirable goal, and most of the historic liturgies in this tradition have made ample provision for it. Fortunately, variety is rather simple to secure; the old opera producers were given to running a ballet troupe through the proceedings every

now and again on the general theory that this produced variety, even if it reduced the plot to shambles. It might be added that this general theory appears to be the major organizing principle of a great number of free-church worship services, and while it does produce variety, its logical extension also destroys the possibility of narrative action in liturgy, and all that remains is the aesthetic equivalent of the picture gallery. Any reasonable alternation of various media will produce adequate variety; we must therefore look further if we hope to secure any other benefits from the composite nature of worship.

The differing expressive capabilities of the various media suggest a second principle: those aspects of the narrative action which are of unusually rich emotional significance will find their happiest expression in media of high affective content. For the purpose of applying this to liturgy, we may order the liturgical arts into the following hierarchy, based on the relative proportions of affective and conceptual content characteristic of them: language, pantomime, music. Language has a very wide range of expressive potential, from scientific prose on one hand to the most ecstatic poetry on the other. Yet because it is also the tool of so much of our purely discursive structuring of experience, its expressive aspect

is frequently ignored by our functionalist culture, with the result that the poet is frequently forced to call attention to the fact that he is writing poetry. This, in turn, often leads to a preciousness which alienates the pseudo-scientific popular mind and thus closes the very channels of communication the poet is trying to open. The end of the matter is that in a culture where great value is placed on the use of language as an objective, discursive tool, poetry must operate at rather low pressure to be a popular art, or to be useful in liturgy where it must be an acceptable form of self-expression for the average man. Gone forever are the days when one could write "I fall upon the thorns of life;/I bleed..." for a popular audience, and possibly equally gone are the days when language could be the most highly expressive medium in liturgy.

Pantomime occupies a rather happy middle ground, for while it is representationally related to everyday life like language, it is more normally used for non-discursive than discursive expression. Discursive communication through gesture is hardly found apart from the specialized form of sign language, but everyone grins and frowns, shrugs his shoulders and uses his hands expressively. Its use in liturgy as a natural bridge between the affective level of language and that of music seems inevitable, except in Protestant circles where it is deprecated as being "Roman Catholic," whatever that may

mean after the Second Vatican Council. Its reintroduction into our services seems a useful thing, particularly in view of its expressive potential and its accessibility to all members of the congregation, regardless of poetic sensitivity or musical ability, but before this becomes possible we will have to come to the point where we judge it by its merits, not by its friends.

Music, of course, has never served any primary function other than the articulation of feeling since the Renaissance at least, and even in this rationalistic age is allowed remarkable freedom to do just that. The present tendency to regard music as the art (expressed humorously by Schroeder in the cartoon strip "Peanuts" in his observation that "to sensitive persons, music is the only pure art form," and in some respects equally humorously by the palatial concert halls sprouting up in American cities like mushrooms after a spring rain), combined with the post-Kennedy tendency to regard art as a key part of the American Way and National Destiny, provide an excellent opportunity to encourage each member of a congregation to learn to use music as a personally significant expressive form. Study groups, purposeful hymn-sings, and intelligent choir programs can all help lead to this goal, and thus prepare each individual for participation in liturgical music. Because of its freedom to assume the forms of human feeling, music has great expressive power, and is thus ideal for those sections of greatest expressive significance in the liturgical action. Its

alternation with simpler music or with poetry can also be an important source of variety, an essential requirement if interest is to be maintained throughout a relatively long liturgy.

The articulation of form is yet another important by-product of the combination of simple arts into composite ones. Form is a very important source of aesthetic interest; we find pleasure in symmetry varied to occasionally exhibit the unexpected, for instance; here form creates expectation, its variation tension, and the affirmation of the original pattern a sense of release. Much of the appeal of narrative action derives from its form, and we criticize severely any work we find to be "formless," that is, not clearly exhibiting an Aristotelian beginning, middle, and end. Since this structuring of events does not appear to correspond in any necessary way to physical reality, one might surmise that it is a product of the human drive for meaning and unity in experience, and that the pleasure produced by perceived form is simply the pleasure of encountering a comprehensible structure in experience. The simpler arts constantly capitalize on this phenomenon, but are limited to those resources for formal articulation which they inherently possess. But the composite arts have an important resource uniquely their own, the possibility of changing from one medium to another at crucial points in the formal scheme of a work; the change from recitative to aria well done in

an operatic scene not only puts the enterprise into emotional high gear, so to speak, but also sharply differentiates this section of the form from that which went before and that which will follow. Another example is found in the placement of psalms in the Anglican liturgy for morning prayer; here, the psalms articulate the entire service of the word, and bring the reading of the two lessons into high relief. Still another example is to be found in the propers of the Roman mass, which are so useful as agents of formal articulation that they have retained their place in the liturgy even when the actions which they were intended to accompany have been minimized or have disappeared altogether.

These factors of variety, emotional range, and articulation of form are only the most obvious application of Appia's theory of music-drama to the similar problems of liturgy, but they illustrate the way in which purely aesthetic principles can illuminate liturgy once the many parallels between it and the traditional arts are identified.

2. Worship as a Participational Form

All art forms are participational in one sense, for someone of necessity participated in their creation. As we have noted, however, many forms were participational in a second sense, in that the normal way of experiencing them was through their creation. In our time, however, this situation has largely been reversed, and in popular thought aesthetic experience is identified with the exploration of a previously created and completed work; thus "art appreciation" and not creation is the watchword of the time. In contrast to this, the best modern thought on liturgy continues to insist that the authentic experience of liturgy is derived only from participation in its creation or re-creation, and not from merely observing the form as created by others. Because of the emphasis usually given to this principle, it seems useful to extend our aesthetic analysis of liturgy to include it, in the hope of clarifying yet one further aspect of the form.

Any understanding of this issue must ultimately rest on a previous understanding of the nature of primary creation, of re-creation through performance, and of the experience of perceiving an already completed work. The relationship between the first two categories has been sketched above; here it is necessary only to

reiterate that this distinction exists because these arts did not in the past exist apart from their continual recreation, and because certain of them require more than one person participating in their recreation, or demand certain skills which the original creator may not necessarily have possessed. The importance of this first reason has been considerably diminished since the development of such means of giving spatial form to process as the phonograph and the motion picture camera, but the second reason continues to make the distinction valid. The clearest example of this is in the field of symphonic music, where the composer cannot by himself perform all the parts, and need not necessarily possess the skill to perform any one of them, or even to conduct the work; here, creation and recreation are often entirely separate, even when the creator is available for consultation.

The role of the spectator or listener resembles that of the creator in many ways, and yet is significantly different. The similarities arise primarily from the fact that the creator, the expressive form, and the spectator form a communications system; the creator codes information into a master symbol, and the spectator perceives and decodes that symbol. Thus both must participate in the process, and its content depends not only on the way in which the originator structured the perceptible form and the experience he symbolized in it, but also on the way in which the receiver perceives the form, and assimilates its content into his own past experience. In such a situation, the spectator does much to shape the content and character of the experience;

his role is never a completely passive one.

This principle finds ample illustration in art. To begin with, the receiver must direct his conscious attention to the perception of the form as potential aesthetic experience. One of the distinguishing characteristics of an art-work is that its primary function is to be an expressive form, and not a utensil. Yet in our grandly inattentive progress through life, we normally notice things in a very functional way; it requires training and effort to respond to a vase as perceptible-human-feeling rather than as object-for-holding-flowers. This is the function of picture-frames, pedestals, art-galleries, and similar apparatus; they invite or insist on aesthetic consideration, rather than mere instant classification.

Secondly, most artworks have more symbolic content than can be perceived or assimilated in any one experience of them; this is part of the reason that really important art never grows uninteresting, no matter how familiar it becomes. The process of experiencing a work, therefore, involves the selection and organization of certain aspects of it, not merely the instant assimilation of the totality, and therefore requires the participation of the receiver on this level.

In media that exist in space alone, this participation is particularly important, for the way in which the eye travels over the work is a significant component of the aesthetic experience. The artist normally takes great care to guide the eye, but he cannot control its motion completely, and thus the observer must supply what the artist cannot. In temporal arts, the problem is related, only here, the observer or listener must hold in mind that which went before and compare it with later sections in order to grasp the form and progression of the work. Woe to the student of western symphonic music who cannot keep a theme clearly and accurately fixed in his mind during the course of a movement!

But the most important way in which the observer participates in the creation of expressive form is through the interpretation of life-values it contains. Art-works not only express human feeling through the presentation of aesthetically interesting sensuous experience and aesthetically interesting form and combinations of these two, but also through the symbolization and presentation of what Hospers calls "life-values,"²⁶ objects and occurrences that are significant to us and to our sense of being human. Thus our interest in King Lear is not purely sensuous or formal, but also a result of our identification with the experiences that Shakespeare's characters

undergo, and a sense that these experiences touch our existence as well. But these values are expressed in symbols, and we read the symbols in terms of our own past experience: Wade Ruby used to observe that no one could really understand King Lear who was not past forty and who did not have two ungrateful daughters.²⁷ The remark is as true as it is witty, and yet those of us not thus experienced still are moved by Lear, because we have known (and perpetrated) ingratitude and foolish judgment and irascibility. It is this interpretation of the artist's symbols with the material of our own history that is our greatest contribution to the creation of the expressive form, and we do it whether as spectators or co-creators.

Yet for all these similarities, there are many and great differences between creation-performance and appreciation; the most important of these from the standpoint of liturgy are the questions of intensity of experience, personalization of expression, and sense of community.

That the intensity of experience is greater for the artist than for his spectator is easily demonstrated. The artist cannot confine his activity to the conceptual level; he must create a

perceptible entity, and to do so he must express his mental activity through motor activity. This motor activity appears to reinforce the conceptual grasp, in turn; this is the principle of writing out something one wishes to remember, such as the spelling of a word. This invasion of the consciousness at several sensory levels is also demonstrated by more complex film techniques such as Cinerama, or devices that reproduce vibration and odor as well as three-dimensional motion pictures and stereophonic sound. The result is as above a much more intense experience, and one which impresses itself upon the memory more vividly and completely.

A second way in which the aesthetic experience is made more intense is through the creation of this perceptible entity, the objectification of a mental state. This principle is seen in simple form in the practice of constructing models of proposed buildings or even stage settings. Detailed blueprints serve the purpose of a guide to construction better than such a model, but the model gives substance and reality to an idea.

Finally, the act of creating or performing a work both requires and produces a much greater familiarity with it than is likely to come from anything else except the most substantial study of it. This is a phenomenon to which any musician can testify; in the process of

preparing a composition for performance, one discovers much new aesthetic meaning which previously had escaped notice. And even where rehearsal is at a minimum, as it is in the liturgical situation, the repetition of a work produces a very similar effect, which can again be described as an intensification of the aesthetic experience.

A second advantage possessed by the performer and not by the spectator is the opportunity of personalization of expression, of not only allowing a work to express and clarify one's feeling, but also allowing one's feeling to modify the work and thus find direct expression. The whole art of the performer is based on this one technique of adding personal insight to a previously created work; for those to whom the ability to make significant original symbolic transformations is not given, this probably represents the peak of expressive experience. The significance of this can be gauged by the fact that even though Mr. Edison and his disciples have made it possible for anyone to have music at the push of a button, many persons still devote untold hours of exhausting work to learning to play a musical instrument, surely the least efficient way to have music now available to us. But in the performance of other people's music, we express our own feelings peripherally, and normally we make the expressive content of that music ours while doing so. The significance of this to the religious enterprise need not

be labored.

Finally, watching or listening to an art form is essentially an individual enterprise; its performance is normally a community one. This is not to deny the importance of audience psychology on the perception of a performance; certainly, the sense of being part of a group in such a situation affects both our perception of the work and our response to it. But this process takes place almost entirely within the mind of the spectator, and requires no stronger sense of group identity than the vague realization that there are other human beings present watching the same thing. Group performance of a work, however, not only involves these factors, but demands active cooperation, and a strong sense of working together to achieve a common goal. Moreover, this working together is for the purpose of expressing feeling, which if the process works at all, serves further to develop and cement the relationships established by the performance. After a performance, the audience goes out, each one to his individual way, with hardly a thought about the others with whom he laughed and cheered and applauded. But the performers often continue the relationships derived from the experience; the emotional stability of performing artists is often questioned, but their loyalty and enduring friendships are legendary. Participation in the group re-creation of an expressive form is an extraordinarily

potent way of establishing and developing strong and significant relationships within the group.

This fact is of extraordinary significance for the church, for central to the church's proclamation is the claim that a certain style of human relationship called love is the basic reality of our experience. Many art forms are capable of articulating this relationship on the affective level, and indeed much of the most treasured art in our tradition does just this. But because of its participational character, liturgy functions beyond the capabilities of the arts in dealing with the experience of this relationship. Not only does participation enhance whatever aesthetic values the expressive form may possess, it also creates and strengthens the very experience it celebrates. Thus the purely participational aspects of worship have a unique role to play in the life of the community, and cannot be dispensed with apart from serious loss to it. This is why the dichotomy between worship as an aesthetically important spectator form and an aesthetically unimportant participational one is false and misleading; there is no implicit reason apart from indifference or laziness why participational forms cannot achieve aesthetic respectability if not excellence, but beyond this, even the most sublime spectator forms cannot provide the unique and essential values of the participational ones.

All of this is not to deny the place of the traditional arts in the church. Many of these by virtue of their technical difficulty are

not suitable for recreation by the congregation, and of course the non-performance arts cannot be used this way at all. Yet these have essential insights to present to the community, and therefore should find a separate and important place in its life, where they can thrive and function on their own terms. What they must not be allowed to do is slowly to infiltrate worship until as is often the case the service is no more true liturgy than a football game that happens to include an invocation and the National Anthem. When this happens, as it has repeatedly in the past, there is a tendency to rationalize the situation by regarding the leader and choir as representatives of the congregation. This kind of representation may be valuable in politics, but in liturgy it is impossible, for no one can experience for another. A more accurate analysis would reveal that the minister and choir are worshipping, and the congregation is left to extract what it can from the activity up front; they are nothing more than spectators, and frequently spectators at a wretched pseudo-opera. Faced with this sort of thing since the sixth century at least, Roman Catholic congregations have shown much ingenuity in preserving some semblance of congregational activity, if not participation; they read devotional literature, say their beads, or make the Stations of the Cross while the priest and choir are engaged in more advanced devotions. Protestants have been either too polite or too repressed to assert their rights in worship, however, and tend to endure it in silence, or conclude that they might just as well stay home and watch it on television, a perfectly sound aesthetic judgment.

If the authentic values of liturgy are to be preserved, it is necessary to distinguish between those art forms which are group-centered and therefore useful in liturgy, and those which are not and which are therefore destructive of it. In the case of hymns, unison prayers, or unison gestures on one hand, or sermons, pastoral prayers, or anthems on the other, the distinction is obvious. Elsewhere it may not be so clear; the responsive reading may at first seem problematic, but is an authentic liturgical form because it demands the participation of the group for its completion. Public prayer is a more difficult problem unless spoken in unison; but again, the guiding principle is formal completeness only if the congregation participates directly. An example of this is the traditional bidding prayer; the congregation is asked to pray for a given subject, and then after a brief pause the leader reads a collect summarizing the petitions of the people, to which they respond "Amen." This is clearly a liturgically useful form, especially when is often the case, the congregation has the collect written out before them or securely fixed in their memories so that the language of the prayer shapes their own petitions.

In many churches, the reading of the Bible is made into a liturgical form in the same way, by making it a part of the larger dialog between leader and people. While standing for the reading of the Gospel and the responses "Glory be to thee, O Lord" and "Praise be to thee, O Christ" may be variously viewed either as gestures of respect

or symbols of the solemnity of the act of the public proclamation of the Gospel, they also are significant means by which the group can participate in the creation of this particular form. And where, of course, the lessons are printed out in full, as they are in the Episcopal Book of Common Prayer,²⁸ the people have yet another opportunity to participate. The title of the Episcopal book is no euphemism.

The possibility of applying this process of redemption to other traditional parts of the service is not good. The anthem is beyond salvation; attempts to invite the congregation to join in the last section are beset with technical difficulties, and even if manageable result only in hymns four-fifths of which are sung by the choir. The pastoral prayer is probably equally beyond the pale; its length, usual formlessness, and traditional individualism preclude any significant group participation other than wondering where the leader is going next and when if ever he will be finished. When attempts are made to reclaim this spectator sport for worship, they are normally addressed to formal problems: the prayer is pre-composed, written out, given clarity of form and conciseness, and made to voice common concerns, which is to say, is made over into an over-size collect. This is an improvement, but an unstable one, which accounts for the current "Back to Cranmer" movement in so much of Protestant-

ism today. The aestheticians, of course, never deserted the Archbishop in the first place.

The sermon, too, does not qualify as a group-centered form. To begin with, it is too often regarded as part of the teaching ministry of the church, a dubious point of view for at least two reasons. The unillustrated lecture, appealing as it does to only one sense and inviting no further participation than mere absorption of the material offered, is a very inefficient way of communicating information compared with techniques in use in our schools today, not to mention the incomparably more effective dialogic techniques in use since at least the time of Socrates. If we are serious about the teaching ministry, we will find more effective channels for it than lecturing from the pulpit. Secondly, the teaching sermon is inherently a discursive procedure; placed in the middle of a non-discursive one like worship, its tendency is to destroy what unity the service might possess. One solution to this problem is to place the sermon before the service (as at Woodland Hills Methodist Church, California) or after (as is Episcopalian custom). Here at least the two structures do not weaken one another, and may indeed complement each other. But a better solution is to rethink the nature of the sermon itself.

The key insight in this process was articulated by Ernest C. Colwell in his observation that preaching is much closer to poetry than to anything else; in other words, its most characteristic task is the expression of human experience in non-discursive forms.²⁹ This is certainly a characteristic of past preaching which continues to be a living force, as for example that which is recorded in the New Testament, and even Paul often seems to place more stress on the communication of experience at an affective level than of coherent theological systems. Viewed from this perspective, the sermon can easily be an art-form, and while it is not a participational form, its underlying organizational principle is identical with that of the rest of the service. Such a sermon could well support the larger liturgical form, rather than interrupting it, as is otherwise usually the case.

Once these distinctions between participational and spectator forms are made, the next step is to structure the service in such a way that any activity advertised as worship contains a predominance of group-centered expressive forms. This is a simple observation to make, but a difficult thing to put into practice, for we have here to deal with that phenomenon which the medieval moralists classified as Pride, and which in contemporary technical language may be described as the overwhelming urge to create forms expressive of our individual personalities before enraptured groups of our peers, or more simply, showing off. This is a reasonably universal human trait,

and it provides much of the dynamic of the performing arts. It leads us to assume that a congregation would much rather hear us pray than pray themselves, or would rather listen to the choir than sing. Inertia being what it is in the human situation, there is a degree of truth in this, but it ignores the fact that people would also much rather express themselves than listen to someone else express himself, as any conversationalist knows. And entirely apart from the question of like and dislike, which need not necessarily be the only criterion by which to judge human activity, it is evident from our previous analysis that direct participation in the creation of expressive form will ultimately be more useful to the congregation in its quest for authentic humanity than a steady diet of our presentations, no matter how splendid. We need then to adopt that virtue the Middle Ages called humility, in the specific form of the affirmation that though we pray like Theresa, preach like Chrysostom, and sing like Jenny Lind, it is more important that our people have the opportunity of participating in the creation of forms expressing our common religious experience.

A second major hazard is that this policy restricts the type and number of forms which can be used in worship. The loss of congregational singing in the medieval church was occasioned by the introduction and acceptance of music that was too difficult

for the average person to sing. Here again, the best solution lies in the affirmation that most successful liturgical art has always been simple, at least in its component parts, and that the values of group participation are important enough to justify keeping it that way. This does not mean the relinquishment of more complex art forms, but on the contrary their enhancement, through relegating them to occasions where they can most ideally be experienced: concerts, plays, poetry readings, and so forth, all sponsored by the church as a vital part of its common life. Both worship and the non-participational art forms have important contributions to make to the Christian life and the Christian community, each style in its own way, offering its own unique values. Ideally, both should thrive in the church.

One final problem stems from the fact that group performance of art in the context of worship only infrequently attains the technical perfection which we have come to expect in most art forms. The average choir can obviously sing a hymn technically better than the average congregation, and this observation has consistently led to the replacement of congregational singing by choral music in the interest of "producing the best possible for the Lord." The Pelagian character of this point of view is revealed by its tacit assumption that the Lord is more interested in accurate intonation than in human experience, an assumption difficult to maintain in view of the emphatic claim of

the tradition that the Incarnation took the form of a man, not a pitch-pipe. Actually, this dichotomy between excellence and the values of group participation is a false one, the counsel of impatience. If the congregation speaks or sings the responses badly, the solution is to teach them to do it well, not to replace them with a choir or to omit the responses altogether. In this way, both group participation and the authentic human quest for excellence can be combined into a single experience. And even if the ultimate result still is not perfectly in tune, we may console ourselves that liturgy is one area in which human values are more important than technical ones, as they are in all arts.

Only a clear understanding of the participational nature of worship and a vigorous espousal of its values can provide a safe guide to the structuring of worship. This is amply demonstrated, among other places, in the history of liturgical reform. Luther's strong instinctive grip of this principle revitalized the worship of his country, and produced in the chorale the most significant contribution to our storehouse of liturgical materials since the completion of the Psalter. Trent, on the other hand, pursued reform on the basis of a most regrettable distinction between sacred and secular. The result was a paralysis of worship out of which the Roman Church is only now emerging, and a stunningly complete

cessation of the production of significant liturgical art. Now, in a time when the Romans have rediscovered the essentially participational nature of worship and are conducting a new Reformation as they implement this discovery in their liturgical life, the Protestants for the largest part are reaching new heights of highly polished spectator forms and completing the disenfranchisement of the congregation in worship. The time is obviously ripe for a new Counter-Reformation. Let us spell out some of its radical demands:

Every scrap of every aspect of the service will have to be studied to determine its relationship to the whole expressive form. Those elements which are not congregation-centered will have to exhibit splendid reasons why they should be permitted to remain.

The leader will have to examine his role with complete honesty and humility, to determine to what extent he is leading the congregation in the creation of expressive forms, and to what extent he is engaging in private devotions publicly, or worse.

The sermon will have to be completely restructured into a form centering about the expression of religious experience in primarily artistic and poetic ways. The experience it expresses ought ideally

to be selected from the religiously significant events in the daily lives of the congregation, and then viewed from within the Christian tradition, especially in the perspective of Biblical literature. In this way, the sermon will assist members of the congregation in identifying the events in their own lives which have religious significance, in structuring these events into larger patterns of meaning, and in viewing such patterns as the logical extension of the value-structure of the New Testament.

The role of the choir in worship will require equally thorough restructuring. In many cases, choral music can be dispensed with altogether to great advantage, since it has no indispensable function in worship. In other situations, the choir may find a useful place in leading and supporting congregational singing, or even in occasionally presenting a short work which serves a purpose similar to that of the sermon. By thus restricting choral music, two important ends are gained: music in worship is returned to the congregation to which it properly belongs, and the choir is freed to learn and perform really important works on a regular basis outside the framework of the worship service. Such a reform would be to the great advantage of art and worship alike.

The organist's role in worship also requires major reformulation, for like the choirmaster, the organist is usually the victim of a

professional tradition which is uninformed and uninterested in theological and liturgical matters, but devoted to the canonization of irrelevancies and demonstrably undesirable practices. Ideally, his primary function is to execute hymn accompaniments in such a way as to lead the congregation in vigorous and energetic singing, thus directly assisting each participant in the creation of an expressive form. Beyond this, his duties include only performing accompaniments on those hopefully infrequent occasions in worship when soloists or choir present music, and possibly performing relevant and important compositions while the congregation is gathering or dispersing. And he ought to be strongly discouraged from attempts at filling up the chinks in the liturgy with sound, or providing background music for sections of the service. The properly designed service has no awkward gaps requiring repair, and background music is nothing more nor less than the subversion of the free-floating emotional content of music (cf. supra p. 50) to produce a state of mild euphoria, a sort of emotional effect without cause, ready to be applied illegitimately to whatever conceptual matter comes to hand. Such unearned feeling is the hallmark of sentimental art, and its systematization into a way of life in worship is a shoddy and dishonest practice. A prime example of this is the performance of maudlin hymns and other musical refuse piano, sostenuto, e con molto schmalz during the distribution of the elements in the Communion service. The significance of Communion ought to stem directly from the act itself; if music can adequately convey this

experience, then we can do without Communion very well simply by playing music. . . . Otherwise, even the best music is going to force one particular affective context on an experience noted for the richness and variety of its meaning, and the best music is rarely heard at this point, or for that matter at any point in our services. The practice is precisely analogous to that of playing background music in art galleries, or during Hamlet's soliloquy at the end of act II. It should not be mistaken for a desirable practice among civilized peoples.

Finally, we need to ransack the history of liturgy for specific group-centered forms that appear to have a chance to be viable today, in order to supplement the meager alternatives we presently employ. The loss of the Psalter, for example, has been a severe blow to Christian worship in our time, for with it we have lost a number of forms which were once the very backbone of certain services. Another serious loss has been that of the expressive forms of standing and kneeling, also important as articulators of the larger form of the service. These will probably have to be recovered before more elaborate ritual acts such as genuflection and the signing of the cross become acceptable to Protestant congregations. The restoration of historical materials will not only provide us with a richer vocabulary and more balanced services, but will also enhance our sense of participation in a long and important tradition.

The possibility of finding altogether new forms is not good. As many anthropologists have noted, art reaches a level of high sophistication and complexity in a culture long before science or even civilization; the creation of new forms, therefore, is a most unusual phenomenon in historic times. The most recent examples, such as film and stage lighting, have been connected with technological advances which for the first time made certain of their crucial techniques possible. Whether or not significant new forms will develop in liturgy is impossible to say; we do know that we have not begun to appreciate the riches left us by earlier practitioners of the art, and that the adaptation of these to our present need will not only provide adequately for our worship, but also give us the best possible tools for evaluating new forms. In art, the swiftest path forward often leads first through the past.

SECTION THREE

THE THEORY AS A CONSTRUCTIVE PRINCIPLE IN LITURGICS

The relationship of aesthetic theory to art is not the neat, tight logical pattern we of the twentieth century expect between our theory and our operation, for as we have seen, theory is discursive and art is not. Theory can prowl its periphery, catalog its most obvious features, even schematize its larger relationships, but at the critical moment of creation it fails, for here the issue is correspondence to human feeling, not human analytic systems. For this reason one can make a radio according to theory, and perhaps even a cake, but never a work of art.

What, then, is the function of aesthetic theory, other than partially satisfying our curiosity about the mechanics of art? Principally this, that it guides us to the moment at which symbolic transformation takes place as swiftly as possible. Without some discursive, pragmatic information about the processes of art, we are doomed to wild experimentation until the happy accident of expressive form emerges, much like the celebrated monkeys with their typewriters which so exercised our immediate ancestors. Moreover, discursive information is often a useful guide to the handling of a given medium. Theory, then,

in Willard F. Bellman's phrase, will not make artists of us, or even better artists; it will make us far more efficient ones, however.³⁰

This is particularly true in the group-centered arts, where the artist's vision must find expression not in the material under his hands, a difficult enough procedure, but rather through the coordinated efforts of a group of people, a vastly more difficult one. Here, discursively oriented communication is essential; the artist must be able to explain what he wants, unless of course he is a gesamtkunstwerker and can demonstrate his idea with perfect clarity.

Finally, theory is also useful in the critical evaluation of a work, although in a limited way. It cannot tell us whether a work is ultimately bad or good; for it can indicate the work's correspondence to human feeling in only the roughest way. But it can help us to understand why a work is good or bad, and whether or not it makes effective use of its media. This is not a great deal, but it is all that we have. Beyond this, there is only the sense of coherence and insight we discussed previously, but these do not lend themselves to systematic presentation or refutation. To the observation that the Beethoven Sixth Symphony is a wretched piece of work and meaningless, we can only reply and demonstrate

that is on the contrary quite a creditable piece of work, and has in the past been a source of meaning for many persons. But the precise definition or even location of this meaning eludes our analytic tools. We can only experience the work, and hope that in time the gestalt become clear to us, and its meaning experienced.

When we turn, therefore, to the demonstration of this theory as a guide to structuring worship, we do so with the realization that the theory is no more than a guide, an efficient way to assemble the raw materials and to plan the larger structure of the service. But we know too that the critical point, that of symbolic transformation, is not automatically attainable by the application of this or any other theory; it is an act of the imagination. But the theory has an important contribution to make even at this point; it frees the imagination from any discursive restraint, and encourages it to combine and recombine the raw symbolic material until the final product does indeed express and illuminate human feeling. The importance of this freedom cannot be overestimated.

Our purpose, then, in this section is to employ the theory in a number of representative liturgies constructed for a particular situation. Because the theory participates in this construction rather than determining it, the survey of several liturgies rather

than the detailed analysis of a single one will set the theory forth in much bolder relief. And the fact that all are constructed for a single group in a single situation will permit free comparison among them, again to the advantage of the clarity with which the theory may be observed. Our method will be to sketch the situation, and then to outline the principles behind the three major types of liturgies employed. Finally, we will present sample copies of all the liturgies created during the school year 1965-1966, and comment briefly on each of them.

In evaluating these, we will seek to use the principle of correspondence presented above, first of all by comparison with the best Protestant liturgical criticism of the recent past, in the assumption that all liturgical theory deals with the same experience, and differs only in the major premise upon which the argument is based and consequently in the number of significant aspects of liturgy which are illuminated by it. The ultimate appeal, however, will be to those who experienced it, or more accurately, made it a vehicle for their experience, for in the very nature of the theory, the success of a liturgy can be measured by the degree to which it offers the worshippers an opportunity to share in the creation of expressive form.

A. A Specific Situation: The School of Theology Chapel

The artist's conceptual stock-in-trade is human feeling, and the traditional source of this material is his own humanity and his own experience. This is ultimately true of the liturgist as well, but with one important exception; the form he creates must not only express his feeling, but must be usable by large groups of others to express their feelings. This was no problem when the liturgist was the group, or rather was a great number of individuals in the group, each of whom emerged into the light for one brief creative moment and then vanished back into the congregation. The rigorous process of group acceptance and rejection saw to it that only those insights which were universally valid and those forms which were universally useful survived. Now, however, when the liturgy is normally structured by an individual delegated by the group and the processes of group evaluation are much slower and blunted by publication or even promulgation of a given liturgy, the liturgist must take upon himself the responsibility of being spokesman for the group, and of providing workable forms. This is more difficult than it may appear at first glance, for there is not a great deal of territory between merely re-presenting familiar and acceptable experiences, which deprives liturgy of its potential for stimulating growth, and between employing forms which are beyond the comprehension of the average person

in the congregation. Yet it is this territory that the liturgist must occupy, balancing forms that permit authentic expression of the congregation's present experience with forms that present new experience in a way that the group can assimilate. The task demands intimate familiarity with the group and its experience as a major prerequisite.

There is, one may suppose, no good reason why this familiarity could not be achieved by standard means of sociological research. However, the complexity of the social situation demands an equally complex measuring device, since we need to know not only how people live, but what they think and feel, three areas that are intimately bound together. In practice, then, the liturgist will use what sociometric data is at hand, but will probably rely on the far cruder and yet far more practical tools the artist has always used: sensitivity to his surroundings on as deep a level as possible, and imagination in the interpretation of his perception. As hazardous as this procedure seems to the scientific mind, it does not require the translation of perception into discursive form as a prerequisite to retranslating it into a non-discursive form. The artist's style of communicating begins with his style of seeing, and the insertion of logical forms into this flow of information is seldom advantageous.

However, that the reader may have some idea as to the situation for which these liturgies were structured, the following observations are offered with the understanding that they are attempts to verbalize the sometimes non-verbal symbols and symbol-structures that underlie the liturgies.

The worshipping community for which these liturgies were designed is an academic one, and the factor that called it into being is the quest for skills, information, and meaning. It might be assumed that this particular academic community would be strongly interested in worship, but no evidence of this exists, probably because Protestant Christianity in our time has not made its worship a very important expression of its concerns. It seems that most of the community are engaged in the quest mentioned above, or that of personal identity, and find worship decidedly peripheral to their life here, as they do other community activities.

The community is extremely well educated compared with the average population, a product of its being a graduate school. Due to the stress American popular education places on facility in the use of verbal symbolism, most of the persons here are quite adept at this and other discursive symbolisms. On the other hand, while the religious community is usually noted for its skill with non-

discursive symbol systems, this ability is no more in evidence here than it is in the general population. A few persons exhibit marked skills in this area; most do not, but characteristic of a cultural trend prominent in the "New Frontier," are interested in art and eager to develop skills and insights relevant to it. A small but identifiable minority seem both to be insensitive to expressive forms, and culturally conditioned against them, not so much by the old science which deprecated any non-discursive form of organizing experience as by the even older Puritanism which distrusted art on general principles. This is a perplexing configuration for a religious community, one which tends to confirm its essentially academic character.

The religious background brought to this setting is normally mainline American Protestantism in its middle-class manifestation, heavily influenced by the old liberalism of the thirties, still a dominant force in the churches out of which these people come. There is a consequent serious loss of identity with pre-nineteenth century Christian tradition and theology, and if anything a greater loss of traditional patterns of worship. Worship to these persons is what it was in their own churches: pulpit-centered, performance-oriented, its forms patterned after those of the mass media, as

slick and elaborate as local resources permit; in brief, the service criticised at the end of the second section of this paper. A few of these persons, however, have had some experience with more authentic patterns of worship within the context of the churches' student movements, and these students form rapid and cordial coalitions with those to whom non-discursive symbolisms are natural forms of expression. Out of these coalitions normally develops a committee on worship, a committee that functions relatively spontaneously and effectively, indicating that to these students, worship is an important issue. It has often been identified as a "High Church" party in the school, no doubt because systematic interest in liturgy and skill in non-discursive forms inevitably eventuate in highly structured and sophisticated forms of worship. And since this group alone appears to have the interest and motivation to undertake the complex and often tedious job of structuring services, their style of operation tends to dominate community worship. Opposition to them has been vocal but inarticulate, and has neither offered positive suggestions or assistance in improving the service. Consequently, the Worship Committee has had a difficult time taking such criticism seriously, and has instead continued to develop services on the basis of its own internal growth in insight.

The Committee has been well supported by the School administration and by the Student Council, and has worked diligently at the promotion

of worship on campus. In terms of community response, the results had previously been very disappointing; attendance quickly dropped off at the beginning of the year, and usually reached such a low by the second semester that one by one the daily services began to be discontinued. Three possible reasons present themselves: the committee's inexperience, the problems of the Chapel setting, and the attitude of the community toward worship. In past years, the committee had no defined liturgical tradition of its own, was aware of the number of different denominations represented in the community and the consequent different styles of worship, and felt that as an academically oriented group, it was committed to experimentation in the name of science. Unfortunately, the lack of its own tradition deprived the committee of any basis upon which to judge its work. The multiplicity of traditions proved to be a fallacy; the character of the school drew students for the most part from those mainline denominations whose liturgical patterns were based far more upon cultural than theological models, and were consequently very similar. And, as was rapidly discovered, systematic experimentation on a large scale is self-defeating in liturgy, for just as the artist must be completely familiar with his forms, so the congregation must be familiar with its forms; variety comes only from familiarity with a large number of forms, a freedom which must be earned by effort over a considerable period of time. Unfortunately, due to lack of experience, the experimentation that was conducted was anything

but systematic, and the results were bewildering.

The chapel setting continues to pose serious problems to those who worship in it. Its use for a multiplicity of other purposes has deprived it of any quality of set-apartness, which otherwise would function as a guide as to the way experience in it is to be understood; the analogous aesthetic principle is that of the picture-frame or the pedestal. Moreover, the chapel is poorly equipped, and only imperfectly functional as a tool for creating liturgy; the platform is too small and cramped for any sort of ritual activity much beyond clutching the lectern, and kneeling is very awkward, even at the edge of the platform. And the use of this area for classes immediately before and after the daily chapel hour requires that it be completely reorganized each time it is used: doors must be closed, chairs rearranged, hymnbooks and service books distributed, and so on. This imposes a surprising amount of inertia on the program, and as the year progresses volunteer effort flags and the results become sloppy. No serious effort to ameliorate this situation has been made, partly because of lack of resources, and partly because the construction of a more adequate permanent chapel is contemplated for the future. Whether or not its completion radically changes the shape of community worship, the new chapel ought to remove a number of physical obstacles to successful liturgy.

Finally, the attitude of the community toward worship reflects the attitude prevalent in the churches out of which the students come. Their expectation is that of being spectators at a really stunning

performance, one that siezes them by the scruff of the neck and lifts them to the very throne of God, all without effort on their part. It is conceivable that this pattern functions in a few of our larger churches. equipped with very gifted preachers who have a great deal of time to spend planning the performance. But on a daily basis in a community devoted to serious academic pursuits, this sort of thing is out of the question. There is neither time nor personnel available for it, and the result of trying to have it anyway is a dreary travesty. On the other hand, the many in the community seem committed to their passive role in worship, and resist the suggestion that regardless of the merits of group- versus leader-centered forms, the circumstances in which we find ourselves force the first upon us. Widespread education seems needed at this point; not only to underscore the realities of our situation, but to point up the considerable merits of group-centered forms, and to develop skills in using them.

These, then, are some of the more readily verbalized considerations that lie behind the services presented in the next section. They were not introduced and employed at specific points in the creation of these materials, but rather served as a background to the process, and entered into it in a manner perhaps best compared to free association in psychology. The adequacy with which this free combination took place is in some degree an indication of the adequacy of the liturgist.

B. General Principles Derived from the Theory

What follows is not an account of the actual process of creation of the various liturgies, but rather an attempt to articulate the conceptual materials which lay behind that process; in other words, this section is a discursive rendering of some of the experience which was incorporated into the services in non-discursive form.

The first major problem which any would-be liturgist faces is the selection of a narrative action to serve as the framework of the finished service. If a liturgy has a weak or unclear action, it will seem diffuse and disconnected, lacking in a sense of attainment, and difficult for a group to use in the creation of expressive form. On the other hand, however, virtually any strong and clear action will serve this purpose, as the various liturgies of antiquity illustrate. The choice is simplified by the need to relate the liturgical action to the cultural value structure, on which it relies for much of the life-value it symbolizes, and which in turn it helps to shape and communicate. This process is analogous to that of the traditional art forms, which not only express experience, but also help to create the perceptual screen which in turn controls our perception of experience. In view of this mutually formative process existing between liturgical action and value structure, it seems very useful to preserve in any given situation the liturgical action which helped to shape the religious experience it seeks to express.

In Christian tradition, the basic liturgical action has usually been a formal encounter with the God of the Bible, variously conducted and elaborated, but at the center quite unified. One classical pattern for this encounter has been the sixth chapter of the book of Isaiah. Here the prophet describes a progression of feeling from the awareness of God's presence and holiness to his own sense of inadequacy and guilt, to pardon, to communication, to dedication, and finally to action. It is an account of exalted religious experience given in non-discursive, poetic form, and its faithfulness to the forms of human feeling have made it of supreme usefulness in the worship both of Jewish and Christian communities. It constitutes an interesting example of interaction between art forms and experience; created and preserved because of its faithfulness to the worship experience, it has in turn shaped that experience for millions of persons through its embodiment in Eucharist, office, and countless Protestant variations of both.

A second narrative action, closely related to the first and yet developed by Christianity into a major competitor, is the symbolic meal. The history of this form is too complex to trace here, other than to note that it had its origins in the religiously significant meals of Jewish antiquity, was according to the New Testament reinterpreted by Jesus of Nazareth, and since that time has been subject to elaborations of the most amazing variety. Some idea of the extent of this elaboration may be gained from its most prominent example, the medieval Roman

mass; here, so far as the average worshipper was concerned, the original narrative action had been so far extended that it was no longer a meal at all, but a service based on the first pattern with the added attraction of worshipping a physically present God. Outside of Protestantism, this meal-action has been for many years the normative service pattern.

Within Protestantism, however, the Lord's Supper has become an occasional service, often associated with important events in the church calendar. In its place, the Isaiah-based service, often in forms highly influenced by medieval offices and by popular oratory, has become dominant. In view of this, the assumption in our community has been that the daily service would be an office of one sort or another, and that the Lord's Supper would be observed only infrequently, if at all.

With the narrative action selected, the next problem is that of choosing the various media in which to express it. In an academic community, and particularly in a Protestant one, the dominance of language forms insures that poetry will play a very large part in worship. Although musical skills are not more prevalent here than in the average population, interest and motivation are high, and under proper circumstances music can probably be used very freely

in a service. On the other hand, there continues to be expressed a considerable suspicion of all non-aural expressive forms, including such essentially non-liturgical items as vestments and altar crosses, stemming more from unfamiliarity than from any consistently defensible theological or aesthetic position. This means that these forms must be used with great care and with much explanation, since no form which in and of itself regardless of expressive content produces a negative response is of much use in worship. On the other hand, these forms will often be accepted when they are understood as something more than affectation. One of the best leaders last year was given to kneeling before the altar during the prayer of confession, a procedure which would severely have traumatized community opinion had anyone else tried it. But in this case, the act was so clearly an authentic expression of this man's personal conviction that it was accepted virtually without comment.

The creation of new materials within these media is very desirable. Art created originally within this community will have a relevance and consequent power that the most carefully selected older materials do not. At the same time, it must be conceded that Archbishop Cranmer and Cantor Bach were better at collects and chorales respectively than we are likely to be, and that old art comes to us pre-tested, a substantial advantage in liturgy where the amount of

acceptable experimentation is not fundamentally great. The most successful liturgies appear to hold new and old materials in delicate balance, but this is obviously more of a problem in a culture whose watchword is novelty, but which is discovering wholesale the art treasures of the past.

1. The Office Services

For reasons noted above, these services follow the encounter pattern of the sixth chapter of Isaiah. They are outwardly structured in the form of John Wesley's order of worship for morning prayer, something of a Trojan horse maneuver; the assumption was that an otherwise unfamiliar service would be more acceptable to a predominantly Methodist community if the sense of historical appreciation could be coupled to that of liturgical awareness. Actually, so many of the details have been changed that the service is quite different from Wesley's; the apologia at its conclusion rather coyly states that the service has been "taken from" Wesley without specifying the great amount of material left behind.

The deception is not a fundamental one, however, for Wesley's service is very soundly based on the pattern in Isaiah, as are the Roman and Anglican offices which are its immediate ancestry. The adaptation consisted of condensing the awareness and confession into one section, the communication from God to man into a second, and man's

response into a third. This gives a highly symmetrical form to the service, and permits a great deal of assymetry within each section by way of counterpoint.

The form of the first section followed the narrative action as economically as possible, out of consideration of the twenty-odd minutes available for the entire service. The prelude serves as preparation for worship; essentially non-liturgical, it functions much like the architectural features in providing a context for liturgy. The call to worship is a poetic statement expressing the sense of God's presence and holiness. The confession is prefaced by a call to confession, partly because the pattern of call-confession-pardon has formal and dialogic interest, partly because in contemporary liberal Protestantism a confession is sufficiently unfamiliar to demand some kind of explanation. The confession is a unison prayer designed more to express the sense of alienation and incompleteness than to provide a complete catalog of depravities. The absolution completes this part of the action, and yet it really does not; it is the high point of this section, and yet it is not a satisfactory conclusion. The old liturgies solve this problem brilliantly by having all present say the Lord's Prayer, which permits the entire group to conclude the section, and yet sustains the level of feeling established earlier, and if anything,

enhances it. Although there is no real theological reason for its position, it is aesthetically very useful, for it forms a very emphatic and satisfactory conclusion to the first section.

One could proceed directly to the reading of Scripture, which is the normal way in which the word of God is spoken to the congregation, but the effect is abrupt in the extreme. The sense of emotional tension has reached a peak in the Lord's Prayer, and finds almost complete relaxation as the section ends, one of the major contributions of the simple three-part form. But this increasing tension and relaxation have provided an ideal preparation, indeed the only possible preparation, for reaching even greater heights in the next section. We must build back slowly, however, and here again the tradition has demonstrated its instinct for these matters by providing a brief dialog and a psalm as the opening of the second section. These lead very naturally to the reading from the Bible, which is to be the central act of the entire narrative. It would seem that one lesson at this point, set in solitary splendor, would be very impressive, and so it would. But a further climax is possible, by having two lessons in increasing importance: a lesson from the Old Testament or Epistles, followed by a lesson from the Gospels. A hymn between the two not only increases congregational participation in this section, but also sets off the second reading even more than

otherwise possible by providing a very slight relaxation of tension just before the final movement to the climax. The climax is very definitely reached as the congregation rises to hear the Gospel, and stands facing the leader during its reading. Some form of congregational response to this is necessary, and the traditional creeds, condensed versions of the Gospel, are ideal. The witness to the Word, if conceived as outlined above, provides a very fitting close to the section, carrying to the end the theme of the high point, and yet allowing some relaxation of the emotional level.

Again, the tradition has provided us with a low-gear beginning for the third section in the form of a dialog between leader and congregation. The collects that follow ought preferably to be cast in the form of bidding prayers, and arranged both topically and emotionally to produce a climax. The placement of the Doxology in the service reflects an early stage of planning when it was thought useful to symbolize the narrative action of this section by an actual offering of money. After this practice was dropped, the hymn remained as eloquent testimony to the power of the printed page to fix matters both good and bad in liturgy. As it stands, the Doxology is inevitably the high point of this section and the prayer of general thanksgiving part of the gentle downward slope to the end, although it would probably be better to omit the Doxology and

allow the prayer of thanksgiving to serve as climax, an adjustment which might well be made in a further revision.³¹ Finally, the hymn and benediction conclude the narrative action and bring the larger form of the service to a natural close.

The similarity between this service and the Prayer Book offices is a striking illustration of the ability of tradition to select and preserve expressively useful forms; that which is useful is repeated, that which is not, abandoned. The differences, on the other hand, demonstrate that in the past liturgy has been expected to serve other than expressive purposes, and that taste in the embellishment of art changes somewhat more rapidly than do prescribed liturgies. These changes appear to have given a traditional form renewed vitality in our community, however, and have the added virtue of being securely founded on comprehensible artistic and theological principles, which regrettably is something of a rarity in the area of liturgical reform.

2. Communion Services

As noted above, the Communion service is more a special event than a regular occurrence in most Protestant circles, and therefore seems to require a more elaborate format. We chose the Episcopal order for Holy Communion, which possessed the dual virtues of a great deal of language very familiar to Methodists, an advantage

where there would not be enough repetition to permit the community to become familiar with new material, and yet where on the other hand unfamiliar forms would be worse than useless, and yet had an aesthetically workable structure. The two-part structure of the entire service is very useful in sustaining the flow of emotion in so very long and complex a service, and yet because both sections contribute progressively to a single narrative action, the totality is experienced as a whole and not as two separate services. It will be noted that the first half of the service is nothing but a condensation of the first two sections of morning prayer, with the substitution of a collect for the Lord's Prayer, dialog, and psalm. This shortens the section considerably, with only a moderate loss of smoothness at the join. The second section starts nearly at ground level all over again, builds through a series of collects and hymns to the climax of the entire service in the reception of the elements, and moves slowly back down through a hymn and unison prayer to the conclusion at the benediction. Here the descent is much slower and more carefully arranged than in the office, which is appropriate in view of the nature of the high point. Again, the service is very similar to those of the tradition, but the materials are selected with the intention of producing a more efficient expressive form.

Much later in the school year, the success of the offices encouraged the attempt to construct and observe a weekly communion

service based on the same principles as the office. Because this was not a festival service, and because it was to last twenty minutes, the bifurcated arrangement of the other service was not useful and an entirely new service was constructed by Wayne Dalton and the writer. This, too, began with the elements of morning prayer, but no transition was provided between the Lord's Prayer and the single lesson, producing an abruptness of motion which we may try to remedy in a further revision. For the same reason, the extreme limitation of time, the creed was omitted as well. These omissions may be regretted for many reasons, but they served to subordinate the service of the word to the Supper proper, and made the transition between the two very smooth in consequence. The section beginning with the prayer of intercession follows reasonably accurately the narrative action of the longer service, but only essential details remain, and these are compressed about as far as they can be. Much of poetic value is lost in this process, but on the other hand, much is gained by the swiftness, clarity, and economy with which the narrative is articulated. The conclusion is quite rapidly achieved, perhaps too much so, but the service is aesthetically very functional, and does indeed last only twenty minutes, even with a substantial witness to the Word and the serving of a reasonable number of communicants.

3. Other Services

The only other major service of interest to us here is the

Festival of Lessons and Carols, an inherited Christmas tradition at the School of Theology. Its narrative action is quite different from the other services we have considered, being very self-consciously the recitation of sections of the Bible dealing in order with the Incarnation, with spaces provided between each reading for an anthem or a carol suitable to each lesson. This, of course, is the form Bach perfected in the Christmas Oratorio and in the Passion, and is quite effective from an aesthetic point of view. Its symmetry is moderately appalling, but it can be varied by switching about anthems and carols after each lesson, and at least it does move inevitably to a climax. Its most serious weakness is its arty narrative action; where other structures promise encounter with God, this one proposes little more than to read the Bible and sing some hymns. In an attempt to spice it up a bit, the natural tendency is to add more elaborate carols. As soon as these become too difficult for the congregation, a process which does not take at all long, a service which was dangerously leader-centered in the first place becomes dominantly so, and the result is more honestly described as a concert with prayers at each end. This is the road we have taken; since the Bach Oratorio has precisely the same formal structure as the Festival, it provides the most splendid possible anthems to place between the lessons; at the same time, a service with this much non-congregational music would have to be seven or

eight hours long to maintain any kind of proportion between congregational participation and performance elements. It is, however, an excellent example of the kind of special choral programs suggested above; a disaster if offered as regular Sunday morning worship, it is a fine experience as an occasional supplement to a regular diet of worship.

C. Commentary on Specific Services

We have dealt above with the larger formal aspects of liturgy understood as a group-centered expressive form; now we turn to the consideration of thirteen individual liturgies composed during the school year 1965-1966 for use by the community. In the case of each basic type, the same structure was retained throughout the year to assist the group in becoming familiar with its pattern, so that the commentary following each liturgy will concern itself with the component parts forming each structure, rather than the structure itself. The services considered will include six offices of morning prayer, two of evening prayer, and four communion services. The bulletin of the Sixth Annual Festival of Lessons and Carols is included at the end, the black sheep of this liturgical family.

1a. Ferial

Morning Prayer

The Order of Morning Worship

I. The Service of Confession

Prelude

Introit

The Invitation to Confession

The Prayer of General Confession:

ALMIGHTY GOD OUR FATHER, WHO BY THY LOVE HAST MADE US, AND THROUGH THY LOVE HAST KEPT US, AND IN THY LOVE WOULDST MAKE US PERFECT; WE HUMBLY CONFESS THAT WE HAVE NOT LOVED THEE WITH ALL OUR HEART AND SOUL AND MIND AND STRENGTH, AND THAT WE HAVE NOT LOVED ONE ANOTHER AS CHRIST HATH LOVED US. THY LIFE IS WITHIN OUR SOULS, BUT OUR SELFISHNESS HATH HINDERED THEE. WE HAVE NOT LIVED BY FAITH. WE HAVE RESISTED THY SPIRIT. WE HAVE NEGLECTED THINE INSPIRATIONS. FORGIVE WHAT WE HAVE BEEN; HELP US TO AMEND WHAT WE ARE; AND IN THY SPIRIT DIRECT WHAT WE SHALL BECOME, THAT THOU MAYEST COME INTO THE FULL GLORY OF THY CREATION, IN US AND IN ALL MEN; THROUGH JESUS CHRIST OUR LORD. AMEN.

The Prayer of Absolution:

Almighty God our heavenly Father, who of thy great mercy hath promised forgiveness of sins to all those who with hearty repentance and true faith turn unto him, have mercy upon us; pardon and deliver us from all our sins; confirm and strengthen us in all goodness; and bring us to everlasting life; through Jesus Christ our Lord. Amen.

OUR FATHER, WHO ART IN HEAVEN, HALLOWED BE
THY NAME. THY KINGDOM COME. THY WILL BE
DONE, ON EARTH AS IT IS IN HEAVEN. GIVE US
THIS DAY OUR DAILY BREAD. AND FORGIVE US OUR
TRESPASSES, AS WE FORGIVE THOSE WHO TRESPASS
AGAINST US. AND LEAD US NOT INTO TEMPTATION,
BUT DELIVER US FROM EVIL. FOR THINE IS THE
KINGDOM, AND THE POWER, AND THE GLORY, FOR
EVER AND EVER. AMEN.

II. The Service of the Word

The people standing

O Lord, open thou our lips.
AND OUR MOUTH SHALL SHOW FORTH THY PRAISE.
Glory be to the Father, and to the Son, and
to the Holy Ghost;
AS IT WAS IN THE BEGINNING, IS NOW, AND EVER
SHALL BE, WORLD WITHOUT END. AMEN.
Praise ye the Lord.
THE LORD'S NAME BE PRAISED.

The First Hymn

The First Lesson The people seated

The Jubilate Deo: The people standing

O be joyful in the Lord, all ye lands;
SERVE THE LORD WITH GLADNESS, AND COME INTO
HIS PRESENCE WITH A SONG.
Be ye sure that the Lord he is God; it is he
that hath made us, and not we ourselves;
WE ARE HIS PEOPLE, AND THE SHEEP OF HIS
PASTURE.
O go your way into his gates with thanks-
giving, and into his courts with praise;
BE THANKFUL UNTO HIM, AND SPEAK GOOD OF HIS
NAME.

For the Lord is gracious; his mercy is everlasting;
AND HIS TRUTH ENDURETH FROM GENERATION TO GENERATION.
Glory be to the Father, and to the Son,
and to the Holy Ghost;
AS IT WAS IN THE BEGINNING, IS NOW, AND
EVER SHALL BE, WORLD WITHOUT END. AMEN.

The Second Lesson The people seated

The Second Hymn The people standing

The Apostle's Creed:

I BELIEVE IN GOD THE FATHER ALMIGHTY,
MAKER OF HEAVEN AND EARTH: AND IN JESUS
CHRIST HIS ONLY SON OUR LORD: WHO WAS
CONCEIVED BY THE HOLY GHOST, BORN OF THE
VIRGIN MARY: SUFFERED UNDER PONTIUS
PILATE, WAS CRUCIFIED, DEAD, AND BURIED:
HE DESCENDED INTO HELL; THE THIRD DAY HE
ROSE AGAIN FROM THE DEAD: HE ASCENDED
INTO HEAVEN, AND SITTETH ON THE RIGHT
HAND OF GOD THE FATHER ALMIGHTY: FROM
THENCE HE SHALL COME TO JUDGE THE QUICK
AND THE DEAD. I BELIEVE IN THE HOLY
GHOST: THE HOLY CATHOLIC CHURCH; THE
COMMUNION OF SAINTS: THE FORGIVENESS OF
SINS; THE RESURRECTION OF THE BODY: AND
THE LIFE EVERLASTING. AMEN.

The people may be seated.

Here may be given a witness to the Word,
should the Minister so desire.

III. The Service of Offering

The Lord be with you.
AND WITH THY SPIRIT.
Let us pray. O Lord, show thy mercy upon us,
AND GRANT US THY SALVATION.
O God, make clean our hearts within us,
AND TAKE NOT THY HOLY SPIRIT FROM US.

The Collects for the Day

The Offertory and Doxology:

PRAISE GOD FROM WHOM ALL BLESSINGS FLOW;
PRAISE HIM, ALL CREATURES HERE BELOW;
PRAISE HIM ABOVE, YE HEAVENLY HOST;
PRAISE FATHER, SON, AND HOLY GHOST.
AMEN.

The General Thanksgiving:

ALMIGHTY GOD, FATHER OF ALL MERCIES, WE,
THINE UNWORTHY SERVANTS, DO GIVE THEE MOST
HUMBLE AND HEARTY THANKS FOR ALL THY GOODNESS
AND LOVINGKINDNESS TO US, AND TO ALL MEN. WE
BLESS THEE FOR OUR CREATION, PRESERVATION,
AND ALL THE BLESSINGS OF THIS LIFE; BUT ABOVE
ALL, FOR THINE INESTIMABLE LOVE IN THE REDEMP-
TION OF THE WORLD BY OUR LORD JESUS CHRIST;
FOR THE MEANS OF GRACE, AND FOR THE HOPE OF
GLORY. AND, WE BESEECH THEE, GIVE US THAT
DUE SENSE OF ALL THY MERCIES, THAT OUR HEARTS
MAY BE UNFEIGNEDLY THANKFUL; AND THAT WE SHOW
FORTH THY PRAISE, NOT ONLY WITH OUR LIPS, BUT
IN OUR LIVES, BY GIVING UP OUR SELVES TO THY
SERVICE, AND BY WALKING BEFORE THEE IN HOLI-
NESS AND RIGHTEOUSNESS ALL OUR DAYS; THROUGH
JESUS CHRIST OUR LORD, TO WHOM, WITH THEE AND
THE HOLY GHOST, BE ALL HONOR AND GLORY, WORLD
WITHOUT END. AMEN.

The peace of God which passeth all understanding, keep your hearts and minds in the knowledge and love of God and of his Son Jesus Christ our Lord: And the blessing of God Almighty, the Father, the Son, and the Holy Ghost, be amongst you, and remain with you always. AMEN.

Postlude

The Order of Morning Worship is taken from John Wesley's The Sunday Service of the Methodists in North America, which in turn is the Order of Morning Prayer of the Church of England. This, in turn, is based on Archbishop Cranmer's conflation of the Roman offices of Lauds and Matins, and thus represents the tradition of the oldest Western liturgies.

1a. Ferial Morning Prayer

This service was written with the Worship Committee in July and August of 1965, and used in the School of Theology Chapel from September 24, 1965 through November 26, 1965. Although other services after this pattern had been used from time to time previously, its introduction marked a turning point in School worship, for now for the first time, a fixed pattern of worship was established for the entire school year.

The prelude was selected by the pianist and the introit by the leader, both on the basis of the season of the church year then being observed. The introit was at first simply a selection of Biblical material which underlined the sense of the presence of God, but it was found that this was not completely satisfactory. A rather vigorous hymn of praise was added after the introit and before the call to confession during the use of this liturgy, and this was found to be a better beginning for the service.

The calls to confession originally suggested were the two variants offered by the 1928 Book of Common Prayer. Neither of these were completely satisfactory, one being too long and hopelessly prosaic, although it did contain an excellent summary statement of the narrative action of the service, and the other too short and equally prosaic.

A workable solution was created by adapting the Anglican practice of reading St. Matthew 22:37-40 as a call to contrition at the very outset of the Eucharist. The prayer of confession was a serious problem, for it was to be useful to a community which did not find prayers of confession particularly congenial. The prayer which was finally selected was the most highly formal of the genre, one whose broad and general understanding of sin, very pronounced symmetry, and pleasing echo of the call to confession made it an aesthetically attractive form. It might be observed that if the narrative action is to function as effectively as possible at this point, a considerably less jolly piece of work is required, but this prayer was accepted and used without question. Later revisions of this service used considerably more darkly expressive prayers of confession, and were received without comment, evidence that the first version had served its purpose. The ensuing statement of absolution is another traditional form, but here twisted around to be a petition for absolution including the leader, rather than the more familiar declaration. This also weakens the narrative action at this point, but was thought to be an important concession to those who would regard a declaration of forgiveness the next thing to popery, the clear witness of the New Testament and Martin Luther on this point notwithstanding.

The ideal conclusion to this first section is the Lord's Prayer, a completely group-centered form which in this context subtly suggests that having heard the words of forgiveness and acceptance, we can pray "Our Father..." It was sung as often as possible, in a setting which was

derived from a very ancient plainchant. Plainchant as such still has what Routley describes as strong "political connotations,"³² but it is also for many reasons the ideal musical style for congregational singing of non-metrical texts, and we counted on the community's strong interest in all things musical to carry the issue. And it did; a large percentage of the music used in all the services is plainchant, and once the period of initial unfamiliarity was past, nothing but positive comments were heard about it. Plainchant holds the group together in its unison prose, and yet unlike virtually all other styles of music, does not submerge the text, a combination ideal for many parts of the liturgy.

The dialog which opens the second section also was sung, where other sections of the service also were sung. But nothing reveals the transitional character of this dialog more clearly than singing it in an otherwise spoken service. It is neither long enough nor substantial enough to pass for a hymn, and yet singing it by itself places it in a formal context where it must function as such. We quickly discovered that it was far better spoken, save in choral services. The first hymn was conceived of as an act of praise, subordinate to and leading up to the first lesson. Many of the older liturgies, including the nominal ancestor of this one, place a psalm here. This was well and good when the Psalter was indeed the

hymnbook of the Christian church, but since the sixteenth century a new hymnody has been created which more than rivals the Psalter in splendor, and we consequently used psalms and hymns interchangeably in all the services. The lessons were chosen from several lectionaries, but the Tuesday services always used the epistle, gospel, and collect from the preceding Sunday, which effectively related the daily narrative action to the larger dramatic pattern of the church year. The "Jubilate Deo" was sung to a psalm tone; here, following the tradition proved a distinct hazard, for in this particular location, the flow of the service requires the hymn to be more related to one or both of the lessons than a fixed psalm could be. Actually, it is a very rare psalm or hymn which holds up well under very frequent repetition, at least in contemporary America; eventually, the fixed psalm was abandoned altogether in these services without any sense of loss. Its greatest usefulness may have been in a time when musical literacy was far less widespread, and the possibility of using a wide variety of hymns simply non-existent. But in as musically aware a community as the School, the regular appearance of new hymns does not constitute a hazard to worship, and does add considerable richness to the experience. However, the demand for three or four hymns four days a week brought into high relief the many inadequacies of the old Methodist Hymnal,³³ and it was necessary to substitute for it the Episcopal Hymnal 1940.³⁴ This, although by far the best of the denomin-

ational hymnbooks in terms of the range and quality of its materials, is not really adequate for our purpose either; a reasonable estimate would be that nearly half of its contents are not worth the time needed to sing them for a community of any aesthetic or theological sensitivity. But at the moment, nothing better is available except the school hymnals, all of which have been edited so far from the mainstream of the church's life as to be precious and of little use in worship.

The community's response to the reading of the gospel in the narrative action has traditionally been the public confession of the faith in the form of one of the historic creeds. Our inclusion of the Apostles' Creed at this point, however, caused more controversy than any other aspect of the service. This resulted from some reading the Creed as a literal, discursive statement, which it must be admitted is very easy to do. Obviously, no literal statement could be composed that would satisfy all members of the community, nor would such a statement be appropriate as part of an expressive form; it therefore seemed necessary either to replace the creed with some other group expressive form, such as a hymn or thanksgiving, or to educate the community to look upon the creed as a symbol expressive of traditional Christian experience rather than a blueprint of ultimate reality. We chose the latter course, but were not notably successful at it, particularly

with those members of the community whose success at fitting their experience into a given system makes it very difficult for them to interpret present experience according to any other pattern, a fine example of the curse of the perceptual screen.

The witness to the Word was to be a very brief, personal statement as to the significance of the Gospel lesson, as noted above. It is an interesting commentary on the state of preaching today in Protestant circles, however, that no one attempted this; those whose sense of form demanded something at this point contented themselves with reading brief passages ^ffrom books pertinent to the lesson; everyone else omitted the witness altogether. This suggests that to a generation inclined to look upon the sermon as a baptized Ciceronean oration, brief forms are threatening, and personal statements even more so.

The dialog opening the third section was sung if the analogous one which opens the second section had also been sung. This turned out to be a misplaced piece of symmetry; the transition from sung dialog to sung Psalm was very workable, but that from sung dialog to spoken collect was not, since the effect of moving from music to poetry is too often anticlimactic, and no one was ready to sing the collects. The selection of these and the use of the Doxology have been treated above; it remains only to note that the prayer of general thanksgiving, while more than a trifle baroque, manages to provide an impressive and authentic climax to this section; later attempts to replace it with something a little less

grandiose never succeeded in finding anything of sufficient emotional weight for this position. The blessing, that of the Episcopal communion service, extends the mood and style of the thanksgiving, and a hymn was normally interpolated immediately after it, thus concluding the service as it had begun.

1b. Advent Morning Prayer

THE ORDER OF MORNING WORSHIP

ADVENT 1965

Introit: The Advent Antiphons

- (Nov. 30) O come, O come Emmanuel,
And ransom captive Israel,
That mourns in lonely exile here,
Until the Son of God appear.
Rejoice! Rejoice! Emmanuel
Shall come to thee, O Israel!
- (Dec. 3) O come, thou Wisdom from on high,
Who ord'rest all things mightily;
To us the path of knowledge show,
And teach us in her ways to go. (Refrain)
- (Dec. 7) Come, O come, thou Lord of might,
Who to thy tribes on Sinai's height
In ancient times did give the law,
In cloud and majesty and awe. (Refrain)
- (Dec. 10) O come, thou Rod of Jesse's stem,
From every foe deliver them
That trust thy mighty power to save,
And give them vic'try o'er the grave. (Refrain)
- (Dec. 14) O come, thou Dayspring from on high,
And cheer us by thy drawing nigh;
Disperse the gloomy clouds of night,
And death's dark shadow put to flight. (Refrain)
- (Dec. 17) O come, Desire of nations, bind
In one the hearts of all mankind;
Bid thou our sad divisions cease,
And be thyself our King of Peace. (Refrain)

The Invitation to Confession

The Prayer of General Confession: ALMIGHTY GOD, FATHER OF OUR LORD JESUS CHRIST, MAKER OF ALL THINGS, JUDGE OF ALL MEN; WE ACKNOWLEDGE AND BEWAIL OUR MANIFOLD SINS AND WICKEDNESS, WHICH WE FROM TIME TO TIME MOST GRIEVOUSLY HAVE COMMITTED, BY THOUGHT, WORD, AND DEED, AGAINST THY DIVINE MAJESTY, PROVOKING MOST JUSTLY THY WRATH AND INDIGNATION AGAINST US. WE DO EARNESTLY REPENT, AND ARE HEARTILY SORRY FOR THESE OUR MISDOINGS; THE REMEMBRANCE OF THEM IS GRIEVOUS UNTO US; THE BURDEN OF THEM IS INTOLERABLE. HAVE MERCY UPON US, HAVE MERCY UPON US, MOST MERCIFUL FATHER; FOR THY SON OUR LORD JESUS CHRIST'S SAKE, FORGIVE US ALL THAT IS PAST; AND GRANT THAT WE MAY EVER HEREAFTER SERVE AND PLEASE THEE IN NEWNESS OF LIFE, TO THE HONOR AND GLORY OF THY NAME; THROUGH JESUS CHRIST OUR LORD. AMEN.

The Kyrie Eleison

The Prayer of Absolution (The people may respond, AMEN.)

The Lord's Prayer

THE SERVICE OF THE WORD
(The people standing)

O Lord, open thou our lips.
AND OUR MOUTH SHALL SHOW FORTH THY PRAISE.
Glory be to the Father, and to the Son,
and to the Holy Ghost;
AS IT WAS IN THE BEGINNING, IS NOW, AND EVER SHALL BE,
WORLD WITHOUT END. AMEN.
Praise ye the Lord.
THE LORD'S NAME BE PRAISED.

The Venite

O come, let us sing unto the / Lord;
Let us heartily rejoice in the strength of / our salvation.
Let us come before his presence with thanks/giving;
And show ourselves/glad in him with psalms.
For the Lord is a great / God;
And a great King / above all gods.
In his hand are all the corners of the / earth;

And the strength of the hills / is his also.
The sea is his for he / made it;
And his hands pre/pared the dry land.
O worship the Lord in the beauty of / holiness;
Let the whole earth / stand in awe of him.
For he cometh, for he cometh to judge the / earth;
And with righteousness to judge the world, and the
/peoples with his truth.
Glory be to the Father and to the / Son,
And/to the Holy Ghost;
As it was in the beginning, is now, and ever /shall be,
World / without end. Amen.

The First Lesson (The people seated)

The First Hymn (The people standing)

The Second Lesson (The people standing)

The Historic Symbol of our Faith: I believe in one God
THE FATHER ALMIGHTY, MAKER OF HEAVEN AND EARTH, AND OF
ALL THINGS VISIBLE AND INVISIBLE: AND IN ONE LORD JESUS
CHRIST, THE ONLY-BEGOTTEN SON OF GOD; BEGOTTEN OF HIS
FATHER BEFORE ALL WORLDS, GOD OF GOD, LIGHT OF LIGHT,
VERY GOD OF VERY GOD; BEGOTTEN, NOT MADE, BEING OF ONE
SUBSTANCE WITH THE FATHER; BY WHOM ALL THINGS WERE MADE:
WHO FOR US MEN AND FOR OUR SALVATION CAME DOWN FROM HEA-
VEN, AND WAS INCARNATE BY THE HOLY GHOST OF THE VIRGIN
MARY, AND WAS MADE MAN; AND WAS CRUCIFIED ALSO FOR US
UNDER PONTIUS PILATE; HE SUFFERED AND WAS BURIED; AND
THE THIRD DAY HE ROSE AGAIN ACCORDING TO THE SCRIPTURES:
AND ASCENDED INTO HEAVEN, AND SITTETH ON THE RIGHT HAND
OF THE FATHER: AND HE SHALL COME AGAIN WITH GLORY TO
JUDGE BOTH THE QUICK AND THE DEAD; WHOSE KINGDOM SHALL
HAVE NO END. AND I BELIEVE IN THE HOLY GHOST, THE LORD,
AND GIVER OF LIFE, WHO PROCEEDETH FROM THE FATHER AND
THE SON; WHO WITH THE FATHER AND SON TOGETHER IS WOR-
SHIPPED AND GLORIFIED; WHO SPAKE BY THE PROPHETS: AND
I BELIEVE ONE CATHOLIC AND APOSTOLIC CHURCH: I ACKNOW-
LEDGE ONE BAPTISM FOR THE REMISSION OF SINS: AND I LOOK
FOR THE RESURRECTION OF THE DEAD, AND THE LIFE OF THE
WORLD TO COME. AMEN. (Here may the people be seated)

Here may be given a witness to the Word.

THE SERVICE OF OFFERING

The Lord be with you. AND WITH THY SPIRIT. Let us pray:
O Lord, show thy mercy upon us. AND GRANT US THY SALVATION.
O God, make clean our hearts within us,
AND TAKE NOT THY HOLY SPIRIT FROM US.

The Collects for the Day (To which the people may respond,
The Offertory Collect AMEN.)

The Doxology (The people standing)

The Prayer of General Thanksgiving: ALMIGHTY GOD, FATHER
OF ALL MERCIES, WE, THINE UNWORTHY SERVANTS, DO GIVE THEE
MOST HUMBLE AND HEARTY THANKS FOR ALL THY GOODNESS AND
LOVING-KINDNESS TO US AND TO ALL MEN. WE BLESS THEE FOR
OUR CREATION, PRESERVATION, AND ALL THE BLESSINGS OF THIS
LIFE; BUT ABOVE ALL, FOR THINE INESTIMABLE LOVE IN THE
REDEMPTION OF THE WORLD BY OUR LORD JESUS CHRIST; FOR THE
MEANS OF GRACE, AND FOR THE HOPE OF GLORY. AND WE BESEECH
THEE, GIVE US THAT DUE SENSE OF ALL THY MERCIES, THAT OUR
HEARTS MAY BE UNFEIGNEDLY THANKFUL; AND THAT WE MAY SHOW
FORTH THY PRAISE, NOT ONLY WITH OUR LIPS, BUT IN OUR LIVES,
BY GIVING UP OUR SELVES TO THY SERVICE, AND BY WALKING
BEFORE THEE IN HOLINESS AND RIGHTEOUSNESS ALL OUR DAYS;
THROUGH JESUS CHRIST OUR LORD, TO WHOM, WITH THEE AND
THE HOLY SPIRIT, BE ALL HONOR AND GLORY, WORLD WITHOUT
END. AMEN.

The grace of our Lord Jesus Christ, and the love of God,
and the fellowship of the Holy Spirit, be with us all
evermore. AMEN.

The Second Hymn

The Order of Morning Worship is taken from John Wesley's
The Sunday Service of the Methodists in North America,
which is essentially the Order of Morning Prayer of the
Church of England. This, in turn, is based on Archbishop
Cranmer's conflation of the Roman offices of Lauds and
Matins, and thus represents the tradition of the oldest
Western liturgies. Its music is ancient plainchant.

1b. Advent Morning Prayer

As the year progressed, alterations were made in the morning service, partly to secure the advantages of moderate variety, mostly to relate the action to the larger patterns of the church year and its celebration of the Christian pattern of human redemption. As introit during the Advent season, for instance, the John Mason Neale translation of a medieval office hymn was used, one verse per service as was the medieval pattern. The prayer of general confession was changed to that of the Episcopal communion service, which while retaining much of the formal beauty of its predecessor, conveys a much more serious and penitential mood, appropriate both to the season of Advent and to the community's growing appreciation of confession as part of worship. Immediately after the confession was interpolated the nine-fold Kyrie eleison in a plainchant setting, primarily to expand and strengthen the mood of the confession and its relative weight in the service during Advent. It also served the pragmatic function of enlarging the group's repertory of plainsong, adding not only an unusually beautiful chant, but one which is part of the setting of the festival communion service.

In order to permit the first hymn to serve as bridge between the lessons, its location was reversed with that of the psalm. The psalm chosen, and still fixed, was the "Venite," which with its

impressive reference to the coming of God to judge the earth, strongly reinforces the double theme of Advent. The Apostle's Creed was replaced by the Nicene, in the hope that the latter's more poetic language would assist the community in reading it symbolically. To our dismay, we also discovered that it contains a great deal more discursively debatable material, which eventually forced a retreat to the Apostle's Creed. However, the brevity of the latter does seem more appropriate to the shape and length of the office, just as the Nicene is to the much larger structure of the festival communion service. This illustrates the futility of twiddling with aesthetic judgments the tradition has already passed.

In the third section, the invariable first collect throughout the season was the great collect for the first Sunday in Advent. Its presence offered some difficulties in maintaining a sense of climax (it is, as collects go, a hard act to follow), but it also strengthened the relationship of this third section to the seasonal theme, and discouraged the use of lame or unimaginative collects simply by its unavoidable presence at the head of the group. The blessing was replaced by a more subdued cousin, again in keeping with the season, and the last hymn found its way into the rubrics, after the benediction, where it does not interrupt the flow between thanksgiving and blessing, and forms a strong conclusion to the service.

1c. Epiphany Morning Prayer

THE ORDER OF MORNING WORSHIP
EPIPHANY, 1966

Prelude

The First Hymn (The people standing)

The Invitation to Confession (The people seated)

The Prayer of General Confession:

ALMIGHTY AND MOST MERCIFUL FATHER: WE HAVE ERRED AND STRAYED FROM THY WAYS LIKE LOST SHEEP. WE HAVE FOLLOWED TOO MUCH THE DEVICES AND DESIRES OF OUR OWN HEARTS. WE HAVE OFFENDED AGAINST THY HOLY LAWS. WE HAVE LEFT UNDONE THOSE THINGS WHICH WE OUGHT TO HAVE DONE: AND WE HAVE DONE THOSE THINGS WHICH WE OUGHT NOT TO HAVE DONE: AND THERE IS NO WHOLENESS IN US. BUT THOU, O LORD, HAVE MERCY UPON US, MISERABLE OFFENDERS. SPARE THOU THOSE, O GOD, WHO CONFESS THEIR FAULTS. RESTORE THOU THOSE WHO ARE PENITENT, ACCORDING TO THY PROMISES DECLARED UNTO MANKIND IN CHRIST JESUS OUR LORD. AND GRANT, O MOST MERCIFUL FATHER, FOR HIS SAKE, THAT WE MAY HEREAFTER LIVE A GODLY, RIGHTEOUS, AND SOBER LIFE, TO THE GLORY OF THY HOLY NAME. AMEN.

Almighty God, the Father of our Lord Jesus Christ, who desirest not the death of a sinner, but rather that he may turn from his wickedness and live, doth pardon and absolve all those who truly repent, and unfeignedly believe his holy Gospel. Wherefore let us beseech him to grant us true repentance, and his Holy Spirit, that those things may please him which we do at this present; and that the rest of our life hereafter may be pure and holy; so that at the last we may come to his eternal joy; through Jesus Christ our Lord. AMEN.

Let us pray. And now, as our Saviour Christ hath taught us, we are bold to say,

Our Fa-ther, who art in hea-ven, Hal-low-ed—be

thy Name. Thy king-dom come. Thy will be done,—

On earth as it— is— in hea-ven. Give us this day our

dai-ly bread. And for-give us our tres-pass-es, As

we for-give those who tres-pass a-gainst us. And lead

us not in-to temp-ta-tion, But de-liv-er us from

e - vil. For thine is the king-dom, and the power, and

f *dim* *rit.* *p*

the glo-ry, for ev-er and ev-er. A-men.

THE SERVICE OF THE WORD
(The people standing)

Lift up your hearts. WE LIFT THEM UP UNTO THE LORD. Let us give thanks unto our Lord God. IT IS MEET AND RIGHT SO TO DO. It is very meet, right, and our bounden duty that we should at all times and in all places give thanks unto Thee, O Lord, Holy Father, Almighty, Everlasting God. Therefore, with Angels and Archangels, and with all the company of heaven, we laud and magnify thy glorious name, evermore praising thee, and saying,

HO - LY, HO - LY, HO - LY, -

f Lord God of hosts, Hea - ven and *mf*

earth are full of thy glo - ry: Glo-ry- be to thee,

mf O Lord Most High.

p Boys Bless - ed is he that com - eth in the Name

p cresc. accel. Full Choir of the Lord. Ho -

f a tempo *p rit. molto* *pp* san - na in the high est.

The First Lesson (The people seated)

The Second Hymn (The people standing)

The Second Lesson (The people remain standing)

The Historic Symbol of our Faith:

I BELIEVE IN GOD THE FATHER ALMIGHTY, MAKER OF HEAVEN AND EARTH: AND IN JESUS CHRIST HIS ONLY SON OUR LORD: WHO WAS CONCEIVED BY THE HOLY GHOST; BORN OF THE VIRGIN MARY: SUFFERED UNDER PONTIUS PILATE, WAS CRUCIFIED, DEAD, AND BURIED: HE DESCENDED INTO HELL; THE THIRD DAY HE ROSE AGAIN FROM THE DEAD: HE ASCENDED INTO HEAVEN, AND SITTETH ON THE RIGHT HAND OF GOD THE FATHER ALMIGHTY: FROM THENCE SHALL HE COME TO JUDGE THE QUICK AND THE DEAD. I BELIEVE IN THE HOLY GHOST: THE HOLY CATHOLIC CHURCH: THE COMMUNION OF SAINTS: THE FORGIVENESS OF SINS: THE RESURRECTION OF THE BODY: AND THE LIFE EVERLASTING. AMEN.

Here may be given a witness to the Word.

THE SERVICE OF OFFERING

The Lord be with you. AND WITH THY SPIRIT. Let us pray:
O Lord, show thy mercy upon us. AND GRANT US THY SALVA-
TION. O God, make clean our hearts within us, AND TAKE
NOT THY HOLY SPIRIT FROM US.

The Collects for the Day

The Offertory Collect

The Doxology (The people standing)

The Prayer of General Thanksgiving:

ALMIGHTY GOD, FATHER OF ALL MERCIES, WE, THINE UNWORTHY
SERVANTS, DO GIVE THEE MOST HUMBLE AND HEARTY THANKS FOR
ALL THY GOODNESS AND LOVING-KINDNESS TO US AND TO ALL
MEN. WE BLESS THEE FOR OUR CREATION, PRESERVATION, AND
ALL THE BLESSINGS OF THIS LIFE; BUT ABOVE ALL, FOR THINE
INESTIMABLE LOVE IN THE REDEMPTION OF THE WORLD BY OUR
LORD JESUS CHRIST; FOR THE MEANS OF GRACE, AND FOR THE
HOPE OF GLORY. AND, WE BESEECH THEE, GIVE US THAT DUE
SENSE OF ALL THY MERCIES, THAT OUR HEARTS MAY BE UNFEIGN-
EDLY THANKFUL, AND THAT WE MAY SHOW FORTH THY PRAISE,
NOT ONLY WITH OUR LIPS, BUT IN OUR LIVES, BY GIVING UP
OUR SELVES TO THY SERVICE, AND BY WALKING BEFORE THEE
IN HOLINESS AND RIGHTEOUSNESS ALL OUR DAYS; THROUGH
JESUS CHRIST OUR LORD, TO WHOM WITH THEE AND THE HOLY
SPIRIT BE ALL HONOR AND GLORY, WORLD WITHOUT END. AMEN.

The Peace of God, which passes all understanding, keep
your hearts and minds in the knowledge and love of God,
and of his Son Jesus Christ our Lord: and the blessing
of God Almighty, the Father, the Son, and the Holy
Spirit, be amongst you; and remain with you always. AMEN.

The Third Hymn

1c. Epiphany Morning Prayer

This service, put together during December, 1965, and used from January 4, 1966, through February 22, 1966. The apparently inevitable first hymn has found its way into the rubrics, evidence that a community-centered form most appropriately begins as well as ends worship. The prayer of confession is by far the most serious yet in feeling, and relatively unrelieved by formal symmetry. The absolution is correspondingly more serious, the absolution from the Episcopal offices, although again turned into a plea rather than a declaration.

The psalm is here replaced with a magnificent thirteenth century setting of the Sanctus-Benedictus, very suitable as an act of praise, but far too impressive for this position; as it turned out, the Sanctus overshadowed the rest of this section completely and placed the climax of the entire service much earlier than it would otherwise have come. As something of a consolation prize, the group did learn another chant, and one useful in the communion service, but only at the price of raising the dickens with the structure and flow of the service. Didactic elements have a necessary place in developing skills in art and liturgy, but they must be far more carefully introduced into the service than we did, if at all. Following experimentation in the Advent service, we established a satisfactory pattern of standing and sitting for this section, one

that both flowed naturally and had considerable expressive significance. We have not been able to do so for the other two sections, and probably will not until some provision is made for kneeling in the Chapel.

The third section returned to its original form, the more elaborate blessing being restored in this non-penitential season.

It will be noticed that this service makes use of a very significant technological advance in using the Xerox process to reproduce the worship bulletin rather than mimeograph or printing processes used previously. This permits the reproduction of the service music in the worship bulletin itself at very moderate cost, even where only a small number of bulletins are needed. This, in turn, permits far easier and better participation by the congregation in the singing of this music than would be the case where a separate sheet or the hymnbook had to be consulted, and makes the introduction of new material a much simpler problem than otherwise it would be the case. And where only small numbers of bulletins are prepared, the prospect of replacing them with revised materials does not seem nearly so apocalyptic. The number of services and revisions in this series would have been far smaller had it not been for this process.

ld. Lenten Morning Prayer

THE ORDER OF MORNING WORSHIP

LENT, 1966

Prelude

The First Hymn (The people standing)

The Invitation to Confession (The people seated)

The Prayer of General Confession: O Lord, Holy and Righteous God, we confess to one another and acknowledge before thee, that we do not fear thee, and that we do not love thee above all things. We do not delight in prayer, nor take pleasure in thy Word; we do not really love our neighbor; we lack the conscience that should accompany our Christian profession. Our hearts are divided, crossed by doubts and guilty desires. We accuse ourselves before thee, O God, and we implore thee, whose nature and whose name is love, to forgive us, and in forgiving, to heal us, so that in our lives something finally will be changed. Amen.

The Kyrie Eleison:

The musical score for the Kyrie Eleison consists of four staves of music. Each staff begins with a treble clef and a key signature of one flat (B-flat). The first three staves are marked with a piano (p) dynamic. The lyrics for these staves are: "Lord, have mer-cy up-on us." The fourth staff is marked with a mezzo-forte (mf) dynamic and includes the lyrics: "Christ, have mer-cy up-on us." The music is written in a simple, melodic style with a steady rhythm.

mf
Christ, have mer-cy up-on us.

mf *p*
Christ, have mer-cy up-on us.

mf
Lord, have mer-cy up-on us.

mf
Lord, have mer-cy up-on us.

mf
Lord, have mer-cy up-on us.

rit. poco *broaden* *rit. molto* *f*
have mer-cy up-on us.

The Prayer of Absolution

The Lord's Prayer:

mf
Our Fa-ther, who art in hea-ven, Hal-low-ed be
thy Name. Thy king-dom come. Thy will be done,
On earth as it is in hea-ven. Give us this day our
dai-ly bread. And for-give us our tres-pass-es, As

we for-give those who tres-pass a-against us. And lead
us not in-to temp-ta-tion, But de-liv-er us from
e-vil. For thine is the king-dom, and the power, and
the glo-ry, for ev-er and ev-er. A-men.

THE SERVICE OF THE WORD

O Lord, open thou our lips. AND OUR MOUTH SHALL SHOW FORTH
THY PRAISE. Glory be to the Father, and to the Son, and to
the Holy Ghost, AS IT WAS IN THE BEGINNING, IS NOW, AND
EVER SHALL BE, WORLD WITHOUT END, AMEN. Praise ye the Lord.
THE LORD'S NAME BE PRAISED.

The First Lesson

The Second Hymn (The people standing)

The Second Lesson (The people standing)

The Historic Symbol of our Faith: I believe in God
THE FATHER ALMIGHTY, MAKER OF HEAVEN AND EARTH: AND IN
JESUS CHRIST HIS ONLY SON OUR LORD: WHO WAS CONCEIVED BY
THE HOLY GHOST, BORN OF THE VIRGIN MARY: SUFFERED UNDER
PONTIUS PILATE, WAS CRUCIFIED, DEAD, AND BURIED: HE DESCEND-
ED INTO HELL: THE THIRD DAY HE ROSE AGAIN FROM THE DEAD: HE
ASCENDED INTO HEAVEN, AND SITTETH ON THE RIGHT HAND OF GOD
THE FATHER ALMIGHTY: FROM THENCE HE SHALL COME TO JUDGE THE
QUICK AND THE DEAD. I BELIEVE IN THE HOLY GHOST: THE HOLY
CATHOLIC CHURCH: THE COMMUNION OF SAINTS: THE FORGIVENESS
OF SINS: THE RESURRECTION OF THE BODY: AND THE LIFE EVER-
LASTING. AMEN. (The people may be seated)

Here may be given a witness to the Word.

THE SERVICE OF OFFERING

The Lord be with you. AND WITH THY SPIRIT. Let us pray:
O Lord, show thy mercy upon us. AND GRANT US THY SALVA-
TION. O God, make clean our hearts within us, AND TAKE
NOT THY HOLY SPIRIT FROM US.

The Collects for the Day:

The Agnus Dei:

O Lamb of God, that ta - kest a-way the
sins of the world, have mer - cy up - on us.
O Lamb of God, that ta - kest a-way the sins
of the world, have mer - cy up - on us.
O Lamb of God, that ta - kest a-way the
sins of the world, grant us thy peace.

The Prayer of General Thanksgiving: O God, who hast so
greatly loved us, long sought us, and mercifully redeemed
us, give us grace that in everything we may yield ourselves,
our wills and our works, a continual thank-offering unto
thee; through Jesus Christ our Lord. Amen.

The Benediction

The Third Hymn (The people standing)

1d. Lenten Morning Prayer

This service was assembled during February, 1966, and used from February 25, 1966, through April 1, 1966. The prayer of confession used here was by far the least poetic and most pointed yet. As might have been expected, it did not stand up at all well under repeated use, even in Lent, probably because the qualities that are so striking on first reading prove to be superficial, and the more significant levels of feeling are barely touched; the prayer talks about guilt, but really does not express it on a non-discursive level. The Kyrie is back again, a successful revival from Advent, more successful this time because the music is printed in the service booklet.

The act of praise normally just before the first lesson has been omitted, leaving a gap made all the more noticeable by the fact that the Sanctus-Benedictus had just previously occupied this spot. But in the very subdued tone of this service, the gap worked aesthetically, much more than the Sanctus did. The effect is very much like that obtained by omitting the Gloria in the mass during penitential seasons, another good example of the aesthetic insight displayed by the tradition.

In place of the Doxology, yet another chant was inserted, and formed quite naturally an appropriately subdued climax to the section. With this climax, a far more sober general thanksgiving was possible,

one that would probably not work at all well in a less sober and restrained service. It was created for the new Presbyterian liturgy, where all of the traditional longer prayers have been broken up into collects of this approximate length, and where therefore, it would fit much more naturally. Even so, one may wonder if it can bear the weight of location to which it is there assigned.

1e. Eastertide Morning Prayer

THE ORDER OF MORNING WORSHIP

The Prelude

The First Hymn (The people standing)

The Invitatory Antiphon

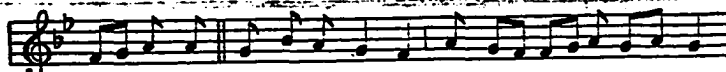
The Call to Confession

The Prayer of General Confession (The people seated)

ALMIGHTY GOD OUR FATHER, WHO BY THY LOVE HAST MADE US,
AND THROUGH THY LOVE HAST KEPT US, AND IN THY LOVE
WOULDEST MAKE US PERFECT: WE HUMBLY CONFESS THAT WE HAVE
NOT LOVED THEE WITH ALL OUR HEART AND SOUL AND MIND AND
STRENGTH, AND THAT WE HAVE NOT LOVED ONE ANOTHER AS CHRIST
HATH LOVED US. THY LIFE IS IN OUR SOULS, BUT OUR SELFISH-
NESS HATH HINDERED THEE. WE HAVE NOT LIVED BY FAITH. WE
HAVE RESISTED THY SPIRIT. WE HAVE NEGLECTED THINE INSPIR-
ATIONS. FORGIVE WHAT WE HAVE BEEN; HELP US TO AMEND WHAT
WE ARE; AND IN THY SPIRIT DIRECT WHAT WE SHALL BECOME,
THAT THOU MAYEST COME INTO THE FULL GLORY OF THY CREATION,
IN US AND IN ALL MEN; THROUGH JESUS CHRIST OUR LORD. AMEN. .

The Prayer for Absolution

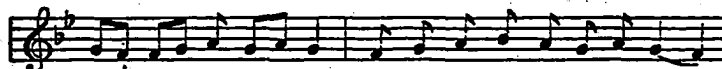
The Lord's Prayer



Our Father, who art in hea-ven, Hal-low-ed be thy Name.



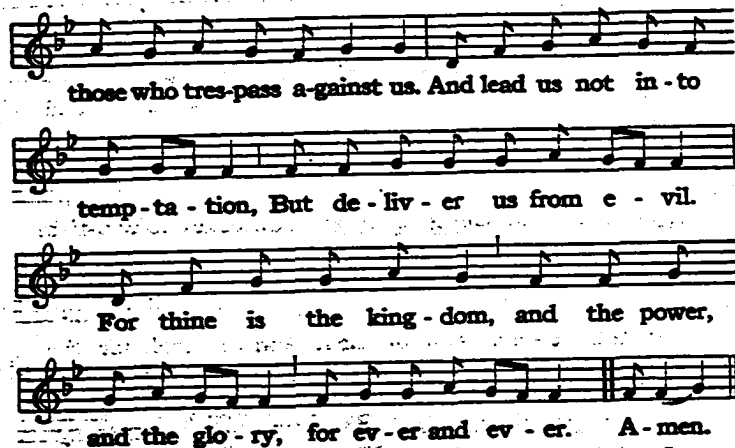
Thy king-dom come. Thy will be done, On earth as



it is in hea-ven. Give us this day our dai-ly bread.



And for-give us our tres-pass-es, As we for-give



THE SERVICE OF THE WORD
(The people standing)

O Lord, open thou our lips. AND OUR MOUTH SHALL SHOW
FORTH THY PRAISE. Glory be to the Father, and to the Son,
and to the Holy Ghost: AS IT WAS IN THE BEGINNING, IS
NOW AND EVER SHALL BE, WORLD WITHOUT END. AMEN. Praise
ye the Lord. THE LORD'S NAME BE PRAISED.

The Psalm

The First Lesson (The people seated)

The Third Hymn (The people standing)

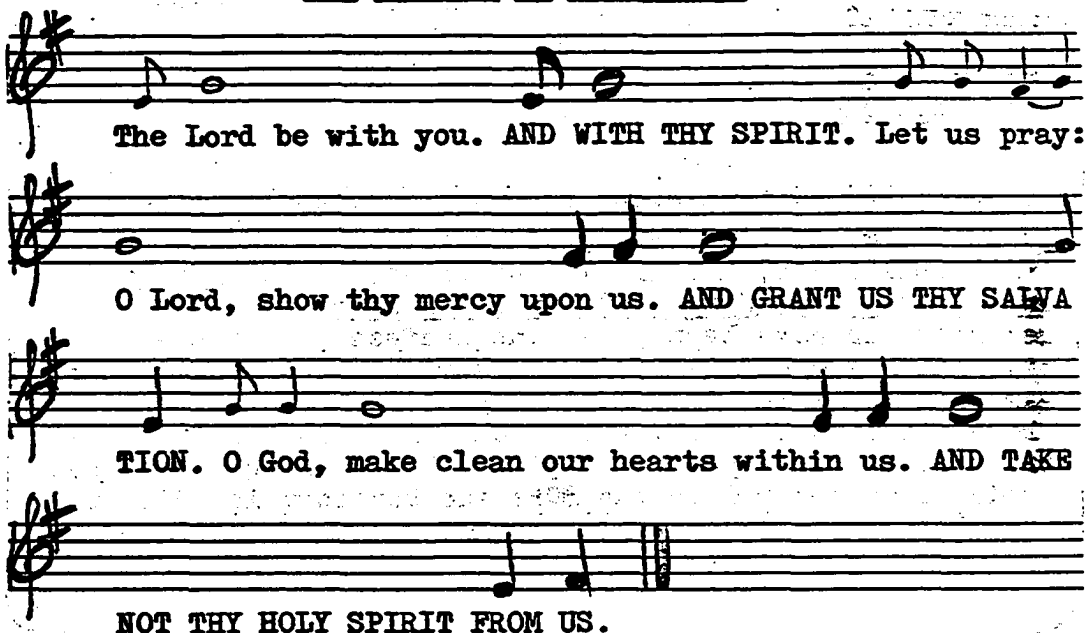
The Second Lesson

An Historic Symbol of our Faith

I BELIEVE IN GOD THE FATHER ALMIGHTY, MAKER OF HEAVEN
AND EARTH: AND IN JESUS CHRIST HIS ONLY SON OUR LORD:
WHO WAS CONCEIVED BY THE HOLY GHOST, BORN OF THE VIRGIN
MARY: SUFFERED UNDER PONTIUS PILATE, WAS CRUCIFIED, DEAD,
AND BURIED: HE DESCENDED INTO HELL; THE THIRD DAY HE ROSE
AGAIN FROM THE DEAD: HE ASCENDED INTO HEAVEN, AND SITTETH
ON THE RIGHT HAND OF GOD THE FATHER ALMIGHTY: FROM THENCE
HE SHALL COME TO JUDGE THE QUICK AND THE DEAD. I BELIEVE
IN THE HOLY GHOST: THE HOLY CATHOLIC CHURCH; THE COMMUN-
ION OF SAINTS: THE FORGIVENESS OF SINS: THE RESURRECTION
OF THE BODY: AND THE LIFE EVERLASTING. AMEN.
(Here may the people be seated.)

Here may be given a witness to the Word.

THE SERVICE OF DEDICATION



The Lord be with you. AND WITH THY SPIRIT. Let us pray:

O Lord, show thy mercy upon us. AND GRANT US THY SALVA

TION. O God, make clean our hearts within us. AND TAKE

NOT THY HOLY SPIRIT FROM US.

The Collects for the Day

The Offertory Collect

The Doxology (The people standing)

The Prayer of General Thanksgiving

ALMIGHTY GOD, FATHER OF ALL MERCIES, WE THINE UNWORTHY SERVANTS DO GIVE THEE MOST HUMBLE AND HEARTY THANKS, FOR ALL THY GOODNESS AND LOVING-KINDNESS TO US AND TO ALL MEN. WE BLESS THEE FOR OUR CREATION, PRESERVATION, AND ALL THE BLESSINGS OF THIS LIFE; BUT ABOVE ALL, FOR THINE INESTIMABLE LOVE IN THE REDEMPTION OF THE WORLD BY OUR LORD JESUS CHRIST; FOR THE MEANS OF GRACE, AND FOR THE HOPE OF GLORY. AND, WE BESEECH THEE, GIVE US THAT DUE SENSE OF ALL THY MERCIES, THAT OUR HEARTS MAY BE UNFEIGNEDLY THANKFUL; AND THAT WE SHOW FORTH THY PRAISE NOT ONLY WITH OUR LIPS BUT IN OUR LIVES, BY GIVING UP OURSELVES TO THY SERVICE, AND BY WALKING BEFORE THEE IN HOLINESS AND RIGHTEOUSNESS ALL OUR DAYS; THROUGH JESUS CHRIST OUR LORD, TO WHOM, WITH THEE AND THE HOLY GHOST, BE ALL HONOR AND GLORY, WORLD WITHOUT END. AMEN.

The Benediction

The Fourth Hymn

The Postlude

This service is the Order for Morning Prayer prepared by John Wesley for the Methodist societies in the New World, and published by him in 1784 under the title, The Sunday Services of the Methodists in North America. The following emendations have been made: The confession has been replaced; two lines are omitted from the versicles, following the American BCP; the Te Deum is replaced by a hymn, and the Benedictus is omitted. Provision for a witness to the Word is made at the appropriate place. The suffrages have been made to correspond to the BCP; the Doxology is added to the Service of Dedication.

1e. Eastertide Morning Prayer

This service was prepared during the first week of April, 1966, and was in use from April 12, 1966 through April 29, 1966. It is nothing more than the original Ferial Morning Prayer (discussed under 1a above) retyped to take advantage of the Xerox process, with the hymns and psalm relocated as experience had indicated.

This version of the earlier service proved much more satisfactory, partly because its placement of hymns had proved to be the most workable, and partly because the presence of the service music in the bulletin itself was of great assistance to the group in using it. However, it was produced in great haste during Holy Week when it was realized that the original ferial service, which had not been used since November of the preceding year, was quite different from the service that had evolved through its various versions in Advent, Epiphany, and Lent. The present service, then, was a stopgap measure, intended to hold matters at the present stage of development while a more thorough revision could be made. It is perhaps most notable for its complete statement of derivation at the end, which indicates clearly just how far from the Wesley pattern it had come to be.

1f. Revised Ferial Morning Prayer

SCHOOL OF THEOLOGY AT CLAREMONT

THE ORDER FOR MORNING WORSHIP

THE PREPARATION FOR WORSHIP

Prelude

First Hymn (The people standing)

Opening Sentences and Call to Confession

Silent Meditation (The people seated)

The Prayer of General Confession

ALMIGHTY GOD OUR FATHER, WHO BY THY LOVE HAST MADE US,
AND THROUGH THY LOVE HAST KEPT US, AND IN THY LOVE
WOULDEST MAKE US PERFECT: WE HUMBLY CONFESS THAT WE HAVE
NOT LOVED THEE WITH ALL OUR HEART AND SOUL AND MIND AND
STRENGTH, AND THAT WE HAVE NOT LOVED ONE ANOTHER AS CHRIST
HATH LOVED US. THY LIFE IS IN OUR SOULS, BUT OUR SELFISH-
NESS HATH HINDERED THEE. WE HAVE NOT LIVED BY FAITH. WE
HAVE RESISTED THY SPIRIT. WE HAVE NEGLECTED THINE INSPIR-
ATIONS. FORGIVE WHAT WE HAVE BEEN; HELP US TO AMEND WHAT
WE ARE; AND IN THY SPIRIT DIRECT WHAT WE SHALL BECOME,
THAT THOU MAYEST COME INTO THE FULL GLORY OF THY CREATION,
IN US AND IN ALL MEN; THROUGH JESUS CHRIST OUR LORD. AMEN.

The Declaration of Forgiveness

The mercy of the Lord is from everlasting to everlasting.
I declare unto you in the name of the Lord Jesus Christ
that we are forgiven.

And now as our Savior Christ hath taught us, we are
bold to say:

Our Fa-ther, who art in hea-ven, Hal-low-ed be
thy Name. Thy king-dom come. Thy will be done,—
On earth as it is in hea-ven. Give us this day our
dai-ly bread. And for-give us our tres-pass-es, As
we for-give those who tres-pass a-gainst us. And lead
us not in-to temp-ta-tion. But de-liv-er us from
e-vil. For thine is the king-dom, and the power, and
the glo-ry, for ev-er and ev-er. A-men.

THE PROCLAMATION OF THE WORD

(The people standing)

O Lord, open thou our lips.
AND OUR MOUTH SHALL SHOW FORTH THY PRAISE.
Glory be to the Father, and to the Son, and to the
Holy Ghost,
AS IT WAS IN THE BEGINNING, IS NOW, AND EVER SHALL BE,
WORLD WITHOUT END. AMEN.
Praise ye the Lord.
THE LORD'S NAME BE PRAISED.

The Psalm

The First Lesson (The people seated)

The Third Hymn (The people standing)

The Second Lesson

An Historic Symbol of our Faith

I BELIEVE IN GOD THE FATHER ALMIGHTY, MAKER OF HEAVEN
AND EARTH: AND IN JESUS CHRIST HIS ONLY SON OUR LORD:
WHO WAS CONCEIVED BY THE HOLY GHOST, BORN OF THE VIRGIN
MARY: SUFFERED UNDER PONTIUS PILATE, WAS CRUCIFIED, DEAD,
AND BURIED: HE DESCENDED INTO HELL; THE THIRD DAY HE ROSE
AGAIN FROM THE DEAD: HE ASCENDED INTO HEAVEN, AND SITTETH
ON THE RIGHT HAND OF GOD THE FATHER ALMIGHTY: FROM THENCE
HE SHALL COME TO JUDGE THE QUICK AND THE DEAD. I BELIEVE
IN THE HOLY GHOST: THE HOLY CATHOLIC CHURCH; THE COMMUN-
ION OF SAINTS: THE FORGIVENESS OF SINS: THE RESURRECTION
OF THE BODY; AND THE LIFE EVERLASTING. AMEN.

Here may the people be seated.

Here may be given a witness to the Word.

THE DEDICATION OF SELF

The Lord be with you.

AND WITH THY SPIRIT.

Let us pray. O Lord, show thy mercy upon us.

AND GRANT US THY SALVATION.

O God, make clean our hearts within us.

AND TAKE NOT THY HOLY SPIRIT FROM US.

The Collects for the Day

For the Day

The Offertory Collect

And since it is of thy mercy, O gracious Father, that another day is added to our lives, we here dedicate our souls and bodies to thee and thy service, in a life useful unto thee; in which resolution do thou, O merciful God, confirm and strengthen us, that as we grow in age, we may grow in grace, and in the knowledge and love of our Lord and Savior Jesus Christ. Amen.

The Doxology (The people standing)

The Prayer of General Thanksgiving

ALMIGHTY GOD, FATHER OF ALL MERCIES, WE, THINE UNWORTHY SERVANTS DO GIVE THEE MOST HUMBLE AND HEARTY THANKS, FOR ALL THY GOODNESS AND LOVING-KINDNESS TO US AND TO ALL MEN. WE BLESS THEE FOR OUR CREATION, PRESERVATION, AND ALL THE BLESSINGS OF THIS LIFE; BUT ABOVE ALL, FOR THINE INESTIMABLE LOVE IN THE REDEMPTION OF THE WORLD BY OUR LORD JESUS CHRIST; FOR THE MEANS OF GRACE, AND FOR THE HOPE OF GLORY. AND, WE BESEECH THEE, GIVE US THAT DUE SENSE OF ALL THY MERCIES, THAT OUR HEARTS MAY BE UNFEIGNEDLY THANKFUL; AND THAT WE SHOW FORTH THY PRAISE NOT ONLY WITH OUR LIPS, BUT IN OUR LIVES, BY GIVING UP OUR SELVES TO THY SERVICE, AND BY WALKING BEFORE THEE IN HOLINESS AND RIGHTEOUSNESS ALL OUR DAYS; THROUGH JESUS CHRIST OUR LORD, TO WHOM WITH THEE AND THE HOLY GHOST, BE ALL HONOR AND GLORY, WORLD WITHOUT END. AMEN.

The Benediction

And now may the blessing of God Almighty, Father, Son, and Holy Spirit, be among you and abide with you evermore. AMEN.

The Fourth Hymn

The Postlude

1f. Revised Ferial Morning Prayer

This service was in a sense prepared throughout the entire school year, since it is the result of experimentation with materials in the other services. It was written in April of 1966, however, and has been in use since May 3, 1966. The first major improvement is in the sequence of the first section.. A hymn has found a permanent place here, as well as opening sentences and a call to confession. A time for silent meditation was added before the confession, a practice which some leaders had tried in the other services successfully. Of great interest is the change in the absolution. Previous versions had actually been prayers for forgiveness, and while these were a source of some reassurance to the local pietist element, they also blunted the shape of the action at this critical point. During the year, however, two factors came to bear on this issue, however; Professor Jane D. Douglass in her course on Liturgy and Ecclesiology gave a forceful presentation of Martin Luther's view of the importance of confession,³⁵ and Steven G. Smith, a member of the Worship Committee, reported on its significance in his work at the Wesley Foundation at Ohio State University. In direct consequence, the pietists lost another round, and in place of the previous prayers, the revised liturgy has the very simple and impressive statement, "I declare unto you in the name of the Lord Jesus Christ that we are forgiven." This represents a very great improvement in the shape of the narrative action, actually from the theological as well as the aesthetic point of view.

To assist in the transition between declaration of forgiveness and the Lord's Prayer, the phrase "And now as our Savior Christ hath taught us, we are bold to say," in a chant setting closely resembling that of the Prayer was used, as it had been in the Epiphany service. The total result was a much more significant and impressive first section than we had heretofore attained.

The chant setting for the dialog that opens both the second and third sections was here suppressed, probably permanently. Unless the psalm is sung, as noted above, it is very obtrusive, and the variety of treatment the psalm received would have created intolerable confusion in the minds of the congregation as to whether the dialog was or was not to be sung on a given day. And the other dialog was sung only because the first was; it tended to be obtrusive on all occasions. This is a good example of the frequent need to lower the expressive temperature of sections of a larger work when doing so will preserve the more important configuration of the whole.

Of the various approaches to the psalm, that which worked most successfully for us was the metrical psalm paraphrase in a setting from the Reformed tradition. The psalm tones are too unfamiliar to permit any real variety in the use of psalms, and responsive reading requires almost as much practice to sound really well. Many of the

metrical paraphrases are poetic atrocities, but others, particularly the freest ones, are among the greatest hymns. Their presence is ideal at this particular part of the narrative.

The only other major alteration made was in printing out the text of the last collect before the Doxology. Not only does this give the group an opportunity for fuller participation in this critical moment, but helps them to keep their place in the progress of this section; the Doxology is no longer in any sense an interruption of prayer, but rather its logical climax. Like all devices to assist the group in creating expressive form, it is effective far beyond what one might suppose.

If the selection of narrative action and basic form constitute one stage in the creation of liturgy, and the composition or selection of fixed materials a second, then obviously there is a third stage, the selection of variable materials on a service by service basis. Obviously, this process has a great bearing on the finished form; to give some idea of this, there is included below the complete text of morning prayer as said on May 24, 1966, based on the revised ferial liturgy and including all of the variable elements proper to that day. These latter will then be the subject of a brief commentary.

THE ORDER OF MORNING WORSHIP

The Prelude

The First Hymn (The people standing)

130

Saints' Days and Holy Days

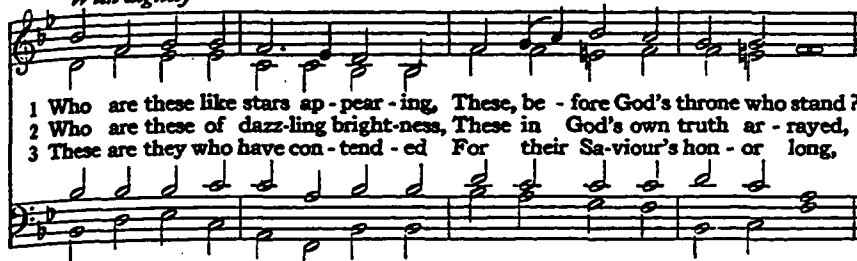
All Saints

87. 87. 77

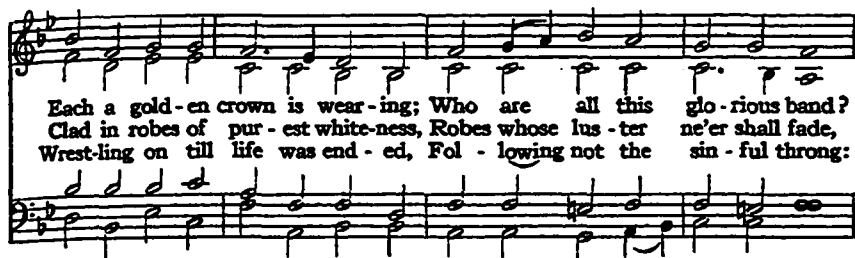
Darmstadt Gesangbuch, 1698

ALL SAINTS

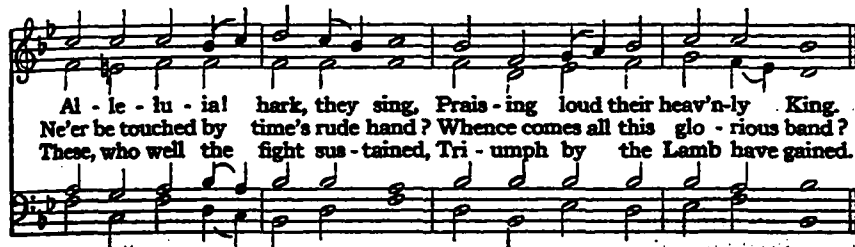
With dignity



1 Who are these like stars ap - pear - ing, These, be - fore God's throne who stand?
2 Who are these of daz - zling bright - ness, These in God's own truth ar - rayed,
3 These are they who have con - tend - ed For their Sa - viour's hon - or long,



Each a gold - en crown is wear - ing; Who are all this glo - rious band?
Clad in robes of pur - est white - ness, Robes whose lus - ter ne'er shall fade,
Wrest - ling on till life was end - ed, Fol - lowing not the sin - ful throng:



Al - le - lu - ia! hark, they sing, Prais - ing loud their heav'n - ly King.
Ne'er be touched by time's rude hand? Whence comes all this glo - rious band?
These, who well the fight sus - tained, Tri - umph by the Lamb have gained.

4 These are they whose hearts were riven,
Sore with woe and anguish tried,
Who in prayer full oft have striven
With the God they glorified:
Now, their painful conflict o'er,
God has bid them weep no more.

5 These, like priests, have watched and waited,
Off'ring up to Christ their will,
Soul and body consecrated,
Day and night they serve him still.
Now in God's most holy place,
Elest they stand before his face.

[Leader:] Let us attend to the reading of the word of God as found in the first chapter of the first letter of John:

This is the message we have heard from him and proclaim to you, that God is light and in him is no darkness at all. If we say we have fellowship with him while we walk in darkness, we lie and do not live according to the truth; but if we walk in the light, as he is in the light, we have fellowship with one another, and the blood of Jesus his son cleanses us from all sin. If we say we have not sin, we deceive ourselves, and the truth is not in us. If we confess our sins, he is faithful and just, and will forgive our sins and cleanse us from all unrighteousness. If we say we have not sinned, we make him a liar, and his word is not in us.

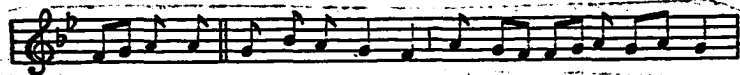
Let us confess our sin to Almighty God.

The Prayer of General Confession (The people seated)

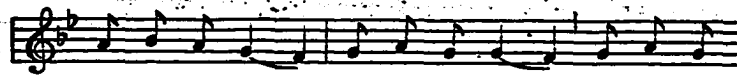
ALMIGHTY GOD OUR FATHER, WHO BY THY LOVE HAST MADE US, AND THROUGH THY LOVE HAST KEPT US, AND IN THY LOVE WOULDST MAKE US PERFECT: WE HUMBLY CONFESS THAT WE HAVE NOT LOVED THEE WITH ALL OUR HEART AND SOUL AND MIND AND STRENGTH, AND THAT WE HAVE NOT LOVED ONE ANOTHER AS CHRIST HATH LOVED US. THY LIFE IS IN OUR SOULS, BUT OUR SELFISHNESS HATH HINDERED THEE. WE HAVE NOT LIVED BY FAITH. WE HAVE RESISTED THY SPIRIT. WE HAVE NEGLECTED THINE INSPIRATIONS. FORGIVE WHAT WE HAVE BEEN; HELP US TO AMEND WHAT WE ARE; AND IN THY SPIRIT DIRECT WHAT WE SHALL BECOME, THAT THOU MAYEST COME INTO THE FULL GLORY OF THY CREATION, IN US AND IN ALL MEN; THROUGH JESUS CHRIST OUR LORD. AMEN.

The mercy of the Lord is from everlasting to everlasting. I declare unto you in the name of the Lord Jesus Christ that we are forgiven.

And now as he taught us, we are bold to say:



Our Father, who art in hea-ven, Hal-low-ed be thy Name.



Thy king-dom come. Thy will be done, On earth as



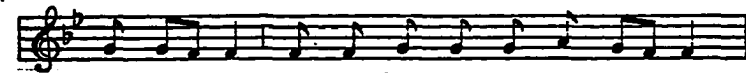
it is in hea-ven. Give us this day our dai-ly bread.



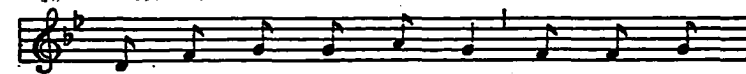
And for-give us our tres-pass-es, As we for-give



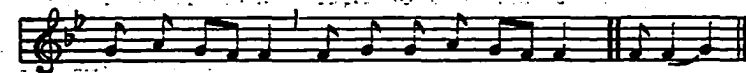
those who tres-pass a-gainst us. And lead us not in-to



temp-ta-tion, But de-liv-er us from e-vil.

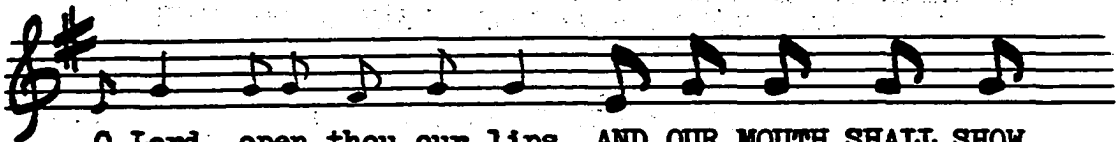


For thine is the king-dom, and the power,

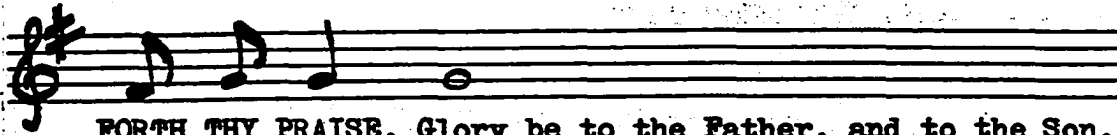


and the glo-ry, for ev-er and ev-er. A-men.

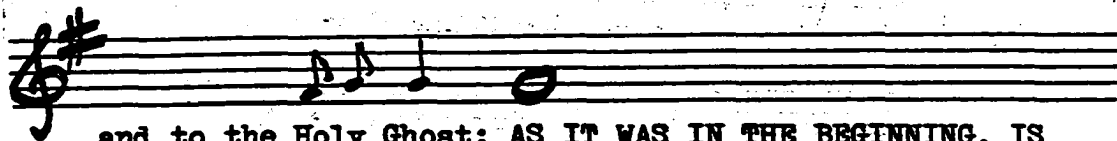
THE SERVICE OF THE WORD
(The people standing)



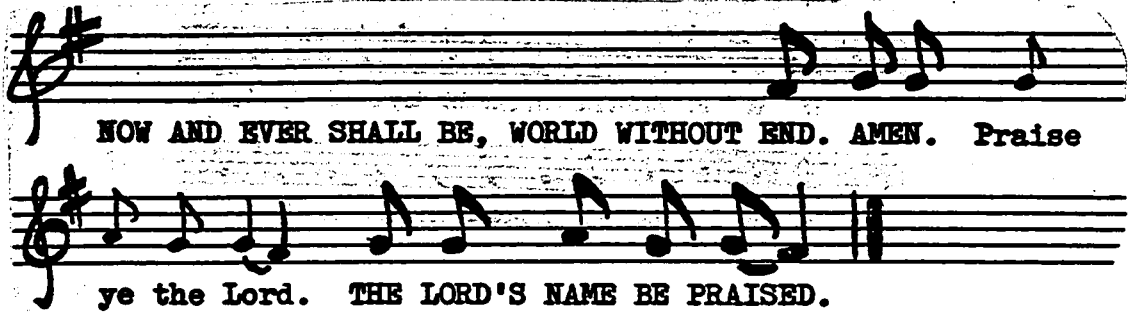
O Lord, open thou our lips. AND OUR MOUTH SHALL SHOW



FORTH THY PRAISE. Glory be to the Father, and to the Son,



and to the Holy Ghost: AS IT WAS IN THE BEGINNING, IS



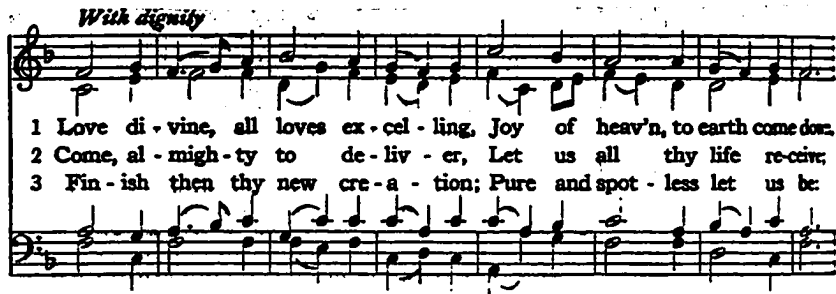
130 Out of the depths I cry to thee,
O LORD!
² Lord, hear my voice:
Let thy ears be attentive
to the voice of my supplications!
³ If thou, O LORD, shouldst mark
iniquities,
Lord, who could stand?
⁴ But there is forgiveness with thee,
that thou mayest be feared.

⁵ I wait for the LORD, my soul waits,
and in his word I hope;
⁶ my soul waits for the LORD
more than watchmen for the
morning,
more than watchmen for the
morning.
⁷ O Israel, hope in the LORD!
For with the LORD there is
steadfast love,
and with him is plenteous
redemption.
⁸ And he will redeem Israel
from all his iniquities.

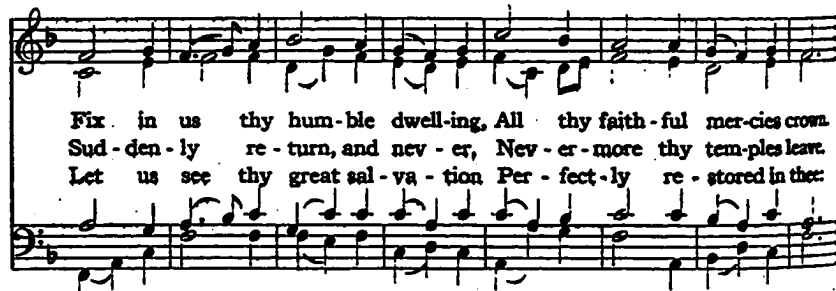
5 Therefore, since we are justified by
faith, we have peace with God
through our Lord Jesus Christ.
² Through him we have obtained ac-
cess to this grace in which we stand,
and we rejoice in our hope of shar-
ing the glory of God. ³ More than that,
we rejoice in our sufferings, knowing
that suffering produces endurance,
⁴ and endurance produces character,
and character produces hope, ⁵ and
hope does not disappoint us, because
God's love has been poured into our
hearts through the Holy Spirit which
has been given to us.

⁶ While we were yet helpless, at
the right time Christ died for the un-
godly. ⁷ Why, one will hardly die for
a righteous man—though perhaps for
a good man one will dare even to die.
⁸ But God shows his love for us in that
while we were yet sinners Christ
died for us. ⁹ Since, therefore, we are
now justified by his blood, much more
shall we be saved by him from the
wrath of God. ¹⁰ For if while we were
enemies we were reconciled to God
by the death of his Son, much more,
now that we are reconciled, shall we be
saved by his life. ¹¹ Not only so, but
we also rejoice in God through our
Lord Jesus Christ, through whom we
have now received our reconciliation.

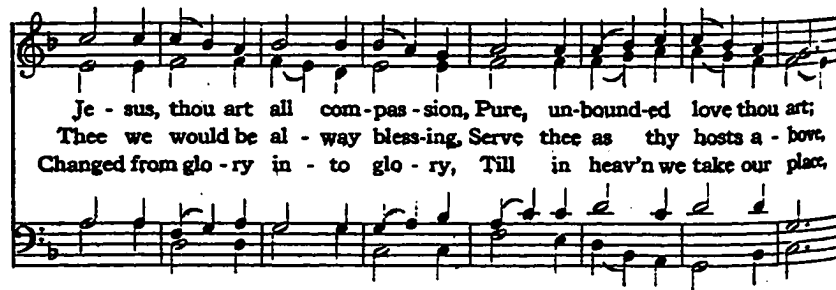
With dignity



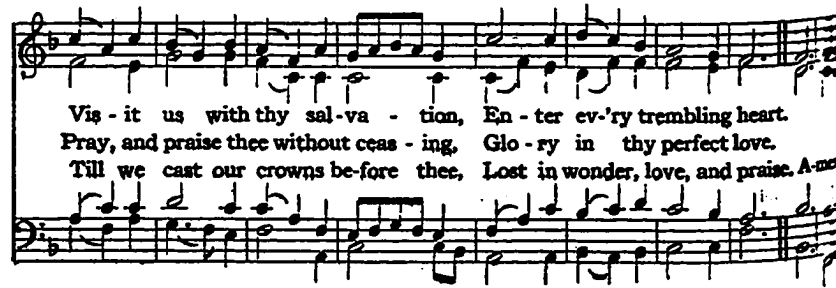
1 Love di-vine, all loves ex-cel-ling, Joy of heav'n, to earth come down.
 2 Come, al-migh-ty to de-liv-er, Let us all thy life re-cive;
 3 Fin-ish then thy new cre-a-tion; Pure and spot-less let us be:



Fix in us thy hum-ble dwell-ing, All thy faith-ful mer-cies crown
 Sud-den-ly re-turn, and nev-er, Nev-er-more thy tem-ples leave
 Let us see thy great sal-va-tion Per-fect-ly re-stored in thee:



Je-sus, thou art all com-pas-sion, Pure, un-bound-ed love thou art;
 Thee we would be al-way bless-ing, Serve thee as thy hosts a-bove,
 Changed from glo-ry in-to glo-ry, Till in heav'n we take our place,



Vis-it us with thy sal-va-tion, En-ter ev-ry trem-bling heart.
 Pray, and praise thee without ceas-ing, Glo-ry in thy perfect love.
 Till we cast our crowns be-fore thee, Lost in won-der, love, and praise. A-men

28 And one of the scribes came up and heard them disputing with one another, and seeing that he answered them well, asked him, "Which commandment is the first of all?" 29 Jesus answered, "The first is, 'Hear, O Israel: The Lord our God, the Lord is one; 30 and you shall love the Lord your God with all your heart, and with all your soul, and with all your mind, and with all your strength.' 31 The second

is this, 'You shall love your neighbor as yourself.' There is no other commandment greater than these." 32 And the scribe said to him, "You are right, Teacher; you have truly said that he is one, and there is no other but he; 33 and to love him with all the heart, and with all the understanding, and with all the strength, and to love one's neighbor as oneself, is much more than all whole burnt offerings

and sacrifices." ³⁴ And when Jesus saw that he answered wisely, he said to him, "You are not far from the kingdom of God." And after that no one dared to ask him any question.

An Historic Symbol of our Faith

I BELIEVE IN GOD THE FATHER ALMIGHTY, MAKER OF HEAVEN AND EARTH: AND IN JESUS CHRIST HIS ONLY SON OUR LORD: WHO WAS CONCEIVED BY THE HOLY GHOST, BORN OF THE VIRGIN MARY: SUFFERED UNDER PONTIUS PILATE, WAS CRUCIFIED, DEAD, AND BURIED: HE DESCENDED INTO HELL; THE THIRD DAY HE ROSE AGAIN FROM THE DEAD: HE ASCENDED INTO HEAVEN, AND SITTETH ON THE RIGHT HAND OF GOD THE FATHER ALMIGHTY: FROM THENCE HE SHALL COME TO JUDGE THE QUICK AND THE DEAD. I BELIEVE IN THE HOLY GHOST: THE HOLY CATHOLIC CHURCH; THE COMMUNION OF SAINTS: THE FORGIVENESS OF SINS: THE RESURRECTION OF THE BODY: AND THE LIFE EVERLASTING. AMEN.
(Here may the people be seated.)

On this anniversary of Aldersgate Day, our witness to the Word comes from John Wesley and from Martin Luther. In his journal for May of 1738, Mr. Wesley wrote:

"I continued thus to seek it (though with strange indifference, dullness, and coldness, and unusually frequent relapses into sin) till *Wednesday*, May 24. I think it was about five this morning, that I opened my Testament on those words, 'There are given unto us exceeding great and precious promises, even that ye should be partakers of the divine nature' (2 Pet. i. 4). Just as I went out, I opened it again on those words, 'Thou art not far from the kingdom of God.' In the afternoon I was asked to go to St. Paul's. The anthem was, 'Out of the deep have I called unto Thee, O Lord: Lord, hear my voice. . . . O Israel, trust in the Lord: for with the Lord there is mercy, and with Him is plenteous redemption.'

"In the evening I went very unwillingly to a society in Aldersgate Street, where one was reading Luther's *Preface to the Epistle to the Romans*. About a quarter before nine, while he was describing the change which God works in the heart through faith in Christ, I felt my heart strangely warmed. I felt I did trust in Christ, Christ alone for salvation; and an assurance was given me that He had taken away *my* sins, even *mine*, and saved *me* from the law of sin and death.

FROM LUTHER'S PREFACE TO THE EPISTLE TO THE ROMANS

To fulfill the law is to do with willingness and love the works which the law requires.

Such willingness is bestowed upon us by the Holy Spirit through faith in Jesus Christ.

But the Spirit is not given except through the word of God which preaches Christ.

As Paul said: "If thou shalt confess with thy mouth the Lord Jesus, and shalt believe in thine heart that God hath raised him from the dead, thou shalt be saved."

So faith makes righteous for it brings the Spirit through the merits of Christ.

And the Spirit makes the heart free and willing as the law requires; and then good works proceed of themselves from faith.

Now sin is not only outward bodily action but inner impulse as well.

No outward deed can be committed unless the whole man exerts himself in the doing of it.

Unbelief arouses sin and the inclination to do evil.

Faith brings the Spirit with its inclination to do good works.

Grace is the good will or favor of God toward us which moved him to share Christ and the Holy Spirit with us.

Therefore, when we believe in Christ, we have the beginning of the Spirit in us.

Faith is a divine work in us, which transforms us, begets us anew from God, bringing with it the Holy Spirit.

O this faith is a living, busy, active, powerful thing!

Such confidence and personal knowledge of divine grace makes its possessor joyful, bold, and full of warm affection toward God and all created things—

All of which the Holy Spirit works in us through faith. Pray God that he may work this faith in you.

[Leader:] The Lord be with you. [People:] And with thy spirit.

[Leader:] Let us pray:

O God of peace, who hast taught us that in returning and rest we shall be saved, in quietness and confidence shall be our strength; by the might and power of thy Spirit lift us, we beseech thee, to thy presence, where we may be still and know that thou art God; through Jesus Christ our Lord.

(Response:) Amen.

Let us pray for the world.

(Time of silence)

Almighty God, our heaven Father, guide, we beseech thee, the nations of the world into the way of justice and truth, and establish among them that peace which is the fruit of righteousness, that they may become the Kingdom of our Lord and Savior Jesus Christ; in his name we pray.

(Response:) Amen.

Let us pray for the church and its mission.

(Time of silence)

Almighty God, who in a time of great need didst raise up thy servants John and Charles Wesley, and by thy Spirit didst inspire them to kindle a flame of sacred love which leaped and ran, an inextinguishable blaze: Grant, we beseech thee, that all those whose hearts have been warmed at these altar fires, being continually refreshed by thy grace, may be so devoted to the increase of Scriptural holiness throughout the land, that in this our time of great need, thy will may fully and effectively be done on earth as it is in heaven; through Jesus Christ our Lord.

(Response:) Amen.

Since it is of thy mercy, O Gracious Father, that another day is added to our lives, we here dedicate both our souls and our bodies to thee and thy service, in a life useful and

pleasing unto thee; through Jesus Christ our Lord. A

(Response:) Amen.

The Doxology

The Prayer of General Thanksgiving

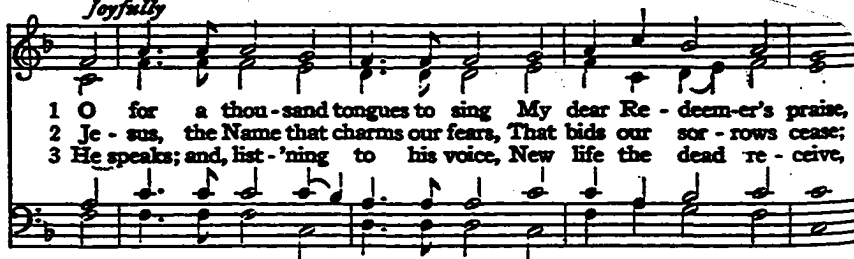
ALMIGHTY GOD, FATHER OF ALL MERCIES, WE THINE UNWORTHY SERVANTS DO GIVE THEE MOST HUMBLE AND HEARTY THANKS, FOR ALL THY GOODNESS AND LOVING-KINDNESS TO US AND TO ALL MEN. WE BLESS THEE FOR OUR CREATION, PRESERVATION, AND ALL THE BLESSINGS OF THIS LIFE; BUT ABOVE ALL, FOR THINE INESTIMABLE LOVE IN THE REDEMPTION OF THE WORLD BY OUR LORD JESUS CHRIST; FOR THE MEANS OF GRACE, AND FOR THE HOPE OF GLORY. AND, WE BESEECH THEE, GIVE US THAT DUE SENSE OF ALL THY MERCIES, THAT OUR HEARTS MAY BE UNFEIGNEDLY THANKFUL; AND THAT WE SHOW FORTH THY PRAISE NOT ONLY WITH OUR LIPS BUT IN OUR LIVES, BY GIVING UP OURSELVES TO THY SERVICE, AND BY WALKING BEFORE THEE IN HOLINESS AND RIGHTEOUSNESS ALL OUR DAYS; THROUGH JESUS CHRIST OUR LORD, TO WHOM, WITH THEE AND THE HOLY GHOST, BE ALL HONOR AND GLORY, WORLD WITHOUT END. AMEN.

The Benediction

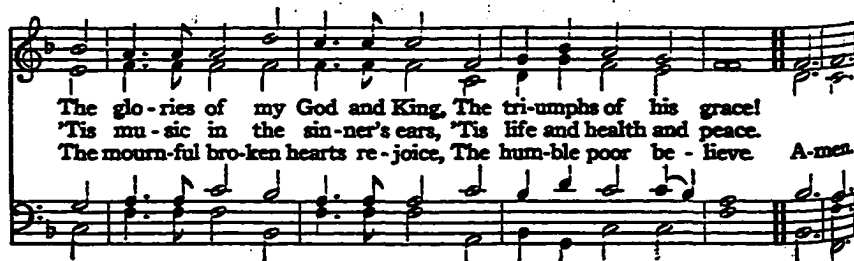
The grace of the Lord Jesus Christ, the love of God, and the fellowship of the Holy Spirit be with you all evermore.

(Response:) Amen.

Joyfully



1 O for a thou-sand tongues to sing My dear Re - deem-er's praise,
 2 Je - sus, the Name that charms our fears, That bids our sor - rows cease;
 3 He speaks; and, list - 'ning to his voice, New life the dead re - ceive,



The glo - ries of my God and King, The tri-umphs of his grace!
 'Tis mu - sic in the sin-ner's ears, 'Tis life and health and peace.
 The mourn-ful bro-ken hearts re - joice, The hum-ble poor be - lieve A-men.

- 4 Hear him, ye deaf; his praise, ye dumb,
 Your loosened tongues employ;
 Ye blind, behold your Saviour come;
 And leap, ye lame, for joy!
- 5 My gracious Master and my God,
 Assist me to proclaim
 And spread through all the earth
 abroad
 The honors of thy Name. Amen.

CHARLES WESLEY, 1740

May twenty-fourth, of course, is Aldersgate Day, the anniversary of John Wesley's conversion, and an appropriate occasion to commemorate in morning prayer. The first hymn begins the process;³⁶ it is the most splendid of the hymns dealing with the Communion of Saints, and what it lacks in poetic technique it more than makes up for with a vigorous and appropriate tune and a very strong narrative action. It begins by suggesting the vision of the blessed in the book of Revelation, and asking who they are. The answer is both unexpected and impressive: these are the Christians in all ages, who despite suffering, tribulation, doubt, and even strife with God, have persevered and kept the faith. The particular contribution of this hymn to this service comes not only from the suggestion that Wesley is indeed one of this company, but also from the surprising parallels between the last three stanzas and Wesley's own experience, the basis of a very interesting piece of symbolic transformation occurring in the mind of the person singing the hymn.

The opening sentences from I John call strongly to mind Wesley's societies; the psalm is Psalm 130, which Wesley heard sung at St. Paul's on the morning of May 24, 1738, a point which will be made during the witness to the Word. The first lesson is a passage from Romans which was central in the thought of Martin Luther,³⁷ the relationship of which to Wesley's conversion will be

also indicated in the witness. The second hymn is Charles Wesley's greatest statement on one of John's most characteristic positions, the two-fold process of conversion and sanctification.³⁸ The editors of the 1935 Methodist Hymnal cavalierly betrayed their guiding spirit by omitting the critical phrase "that second rest" (!) in their version of the hymn;³⁹ the Episcopal editors dealt with the matter even more drastically by omitting the entire stanza in question. The result is a hymn that can easily be understood as a comment on Aldersgate, and as such, we use it here. The second lesson is from Mark, Jesus' teaching about the great commandment, the passage to which Wesley turned just before he set forth on that fateful day.

The witness to the Word is the excerpt from Wesley's Journal describing the Aldersgate experience,⁴⁰ along with a selection of materials from Luther's Preface to the Epistle to the Romans,⁴¹ which draw together all the previous variable materials in a way that virtually forces some degree of symbolic transformation in all present, not only those who know the Wesley lore. The first collect is a traditional one from the Book of Common Prayer;⁴² its plea for peace as the fruit of righteousness would have been very congenial to Wesley. The second collect is a prayer for Aldersgate Day, apparently written by the editors of the latest Methodist Book of Worship;⁴³ a trifle florid, it nonetheless dramatically epitomizes the post-Aldersgate history of Methodism, and directly relates this to the theme of dedication which

is so basic to the narrative action of the third section. It therefore creates a transition between this collect and the offertory collect smoother and more compelling than any other we have experienced.

The last hymn is another of Charles Wesley's greatest achievements, here sabotaged by the helpful editors of the Hymnal 1940.⁴⁴ Wesley customarily wrote a much larger number of stanzas per lyric than modern congregations care to sing, and so the editor's task is selecting a manageable number and arranging them to make as much sense as possible. This the present editors faithfully did, but overlooked the fact that what they print as stanza four is one of those few moments in all hymnody where the material rises to authentic poetry. In as small a form as a hymn, the best place for the climax, a location the editors miss by one whole anticlimatic stanza, is the end. Even thus crippled, however, the hymn works as a conclusion to the service.

2a. Ferial Evening Prayer

ORDER OF WORSHIP FOR EVENING PRAYER

PRELUDE

HYMN (All standing)

CALL TO WORSHIP (Seated)

PRAYER OF CONFESSION

ETERNAL GOD, OUR JUDGE AND REDEEMER, IN THE PRESENCE OF THY LOVE AND OUR NEIGHBOR'S NEED, WE ACKNOWLEDGE OUR DISOBEDIENCE AND INGRATITUDE, OUR PRIDE AND WILLFULNESS, OUR HEEDLESSNESS AND INDIFFERENCE. WE HAVE LIVED FOR OURSELVES. WE HAVE REFUSED TO SHOULDER THE BURDENS OF OTHERS, AND TURNED FROM OUR BROTHERS. WE HAVE IGNORED THE PAIN OF THE WORLD, AND PASSED BY THE HUNGRY, THE POOR, THE OPPRESSED. O GOD, IN THY GREAT MERCY, FORGIVE OUR SIN AND FREE US FROM OUR SELFISHNESS, THAT WE MAY CHOOSE THY WILL, AND WALK IN THY WAY, AND SHOW FORTH THY LOVE; THROUGH JESUS CHRIST OUR LORD. AMEN.

DECLARATION OF FORGIVENESS

The mercy of the Lord is from everlasting to everlasting. I declare unto you in the name of the Lord Jesus Christ that we are forgiven. And now as he taught us, we are bold to say,

OUR FATHER, WHO ART IN HEAVEN, HALLOWED BE THY NAME. THY KINGDOM COME. THY WILL BE DONE, ON EARTH AS IT IS IN HEAVEN. GIVE US THIS DAY OUR DAILY BREAD. AND FORGIVE US OUR TRESPASSES, AS WE FORGIVE THOSE WHO TRESPASS AGAINST US. AND LEAD US NOT INTO TEMPTATION, BUT DELIVER US FROM EVIL. FOR THINE IS THE KINGDOM, AND THE POWER, AND THE GLORY FOR EVER AND EVER. AMEN.

LESSON FROM THE OLD TESTAMENT

HYMN (All standing)

LESSON FROM THE NEW TESTAMENT (Seated)

WITNESS TO THE WORD

PRAYER

Leader: The Lord be with you.

People: AND WITH THY SPIRIT.

Leader: Let us pray. O God of peace, who hast taught us that in returning and rest we shall be saved, in quietness and confidence shall be our strength; by the might of thy Spirit lift us, we pray thee, to thy presence, where we may be still and know that thou art God; through Jesus Christ our Lord. (Here, and at the end of each prayer, the people may reply, AMEN.)

LAST PRAYER (Said by all)

O GOD, WHO HAST SO GREATLY LOVED US, LONG SOUGHT US, AND MERCIFULLY REDEEMED US: GIVE US GRACE THAT IN ALL THINGS WE MAY YIELD OURSELVES, OUR WILLS AND OUR WORKS, A CONTINUAL THANK OFFERING UNTO THEE; THROUGH JESUS CHRIST OUR LORD. AMEN.

BENEDICTION

The grace of the Lord Jesus Christ, the love of God, and the fellowship of the Holy Spirit be with you all. AMEN.

HYMN

2a. Ferial Evening Prayer

The service was compiled in June, 1966, and has been in use since. It represents an attempt to condense and lighten the morning service to make it appropriate to begin a program on a summer evening, rather than creating something completely new for this purpose. This was achieved simply by omitting all but the essential parts, and relying on the informality of the occasion to provide the transitions which in a more formal situation would more efficiently be built in.

Two points of interest remain to be noted in the third section; the first collect is printed out in the bulletin, an aid to group participation which might well be imitated in the morning service at such a time when space in the bulletin permits this, and the very brief prayer of general thanksgiving, here identified as the "last prayer," which works very nicely in a service of this weight.

2b. Lenten Evening Prayer

SCHOOL OF THEOLOGY AT CLAREMONT
SIXTH ANNUAL LENTEN WORSHIP SERVICE
CLAREMONT METHODIST CHURCH
MONDAY, MARCH 28, 1966
8:00 P. M.

Prelude: O Man, Bewail Thy Grievous Sin J. S. Bach

Choral Procession (The congregation standing)

Hymn No. 136: "Behold the Savior of Mankind"

THE SERVICE OF CONFESSION

The Invitation to Confession (The congregation seated)

The General Confession: ALMIGHTY AND MOST MERCIFUL
FATHER: WE HAVE ERRED AND STRAYED FROM THY WAYS LIKE
LOST SHEEP. WE HAVE FOLLOWED TOO MUCH THE DEVICES AND
DESIRES OF OUR OWN HEARTS. WE HAVE OFFENDED AGAINST THY
HOLY LAWS. WE HAVE LEFT UNDONE THOSE THINGS WHICH WE
OUGHT TO HAVE DONE; AND WE HAVE DONE THOSE THINGS WHICH
WE OUGHT NOT TO HAVE DONE; AND THERE IS NO WHOLENESS IN
US. BUT THOU, O LORD, HAVE MERCY UPON US, MISERABLE
OFFENDERS. SPARE THOU THOSE, O GOD, WHO CONFESS THEIR
FAULTS. RESTORE THOU THOSE WHO ARE PENITENT, ACCORDING
TO THY PROMISES DECLARED UNTO MANKIND 'IN CHRIST JESUS
OUR LORD. AND GRANT, O MOST MERCIFUL FATHER, FOR HIS
SAKE, THAT WE MAY HEREAFTER LIVE A GODLY, RIGHTEOUS,
AND SOBER LIFE, TO THE GLORY OF THY HOLY NAME. AMEN.

The Prayer for Absolution

The Lord's Prayer

THE SERVICE OF THE WORD

Minister: O Lord, open thou our lips.

Response: AND OUR MOUTH SHALL SHOW FORTH THY PRAISE.
(Here shall the congregation rise.)

Glory be to the Father, and to the Son, and to the Holy Ghost;

AS IT WAS IN THE BEGINNING, IS NOW, AND EVER SHALL BE, WORLD WITHOUT END. AMEN.

Praise ye the Lord.

THE LORD'S NAME BE PRAISED.

Responsive Reading: Psalm 130

Out of the deep have I called unto thee, O Lord;

Lord, hear my voice. .

O LET THINE EARS CONSIDER WELL THE VOICE OF MY COMPLAINT.

If thou; Lord, wilt be extreme to mark what is done amiss, O Lord, who may abide it?

FOR THERE IS MERCY WITH THEE; THEREFORE SHALT THOU BE FEARED.

I look for the Lord; my soul doth wait for him; in his word is my trust.

MY SOUL FLEETH UNTO THE LORD BEFORE THE MORNING WATCH; I SAY, BEFORE THE MORNING WATCH.

O Israel, trust in the Lord; for with the Lord there is mercy, and with him is plenteous redemption.

AND HE SHALL REDEEM ISRAEL FROM ALL HIS SINS.

Glory be to the Father, and to the Son, and to the Holy Ghost;

AS IT WAS IN THE BEGINNING, IS NOW, AND EVER SHALL BE, WORLD WITHOUT END. AMEN.

First Lesson: Phil. 2:5-11 (The congregation seated)

Magnificat (setting by Martin Shaw)

Second Lesson: Mark 15 (The congregation standing)

An Historic Symbol of Our Faith: The Apostle's Creed
I BELIEVE IN GOD THE FATHER ALMIGHTY, MAKER OF HEAVEN
AND EARTH: AND IN JESUS CHRIST HIS ONLY SON OUR LORD:
WHO WAS CONCEIVED BY THE HOLY GHOST, BORN OF THE
VIRGIN MARY: SUFFERED UNDER PONTIUS PILATE, WAS CRUCIFIED,
DEAD, AND BURIED, HE DESCENDED INTO HELL; THE THIRD

DAY HE ROSE AGAIN FROM THE DEAD: HE ASCENDED INTO
HEAVEN, AND SITTETH ON THE RIGHT HAND OF GOD THE
FATHER ALMIGHTY: FROM THENCE SHALL HE COME TO JUDGE
THE QUICK AND THE DEAD. I BELIEVE IN THE HOLY GHOST:
THE HOLY CATHOLIC CHURCH: THE COMMUNION OF SAINTS:
THE FORGIVENESS OF SINS: THE RESURRECTION OF THE BODY:
AND THE LIFE EVERLASTING. AMEN.

Hymn No. 141: "O Sacred Head, Now Wounded"

Witness to the Word Dean F. Thomas Trotter

Anthem: Jesu, Joy of Man's Desiring J. S. Bach

THE SERVICE OF DEDICATION

Minister: The Lord be with you.

Response: AND WITH THY SPIRIT.

Let us pray. O Lord, show thy mercy upon us.

AND GRANT US THY SALVATION

O Lord, save the State.

AND MERCIFULLY HEAR US WHEN WE CALL UPON THEE.

Endue thy Ministers with righteousness.

AND MAKE THY CHOSEN PEOPLE JOYFUL.

O Lord, save thy people.

AND BLESS THINE INHERITANCE.

Give peace in our time, O Lord.

FOR IT IS THOU, LORD, ONLY, THAT MAKEST US DWELL IN
SAFETY.

O God, make clean our hearts within us.

AND TAKE NOT THY HOLY SPIRIT FROM US.

The Collects for the Day (to each of which may the
congregation respond, AMEN.)

The Seven Words of Christ on the Cross Heinrich Schütz

Introit: Since Jesus on the cross was hung,
By anguish sore his body wrung,
In pain and bitter torment,
Then ponder well within thy heart
His seven blessed sayings.

Symphony
The Seven Words
Symphony

Conclusion: He who holds the Savior's atonement dear,
And oft recalls the Seven Words,
He will receive God's own blessing,
Both here on earth by God's good grace,
And there in the life everlasting.

Benediction (The congregation standing)

Choral Recession

Postlude: Every Mortal Soon Must Perish J. S. Bach

PARTICIPANTS IN THIS SERVICE

Dean F. Thomas Trotter, presiding

Wayne Dalton and David Sharrard, conducting

The School of Theology Chorale, Wayne Dalton, Director:
Marilyn Anderson, Joan Berry, Jean Culbertson, Louise
Dalton, Lou Ernst, Beth Goodell, Betty Hagelbarger,
Linda Hook, Geri Maddux, Doris McElroy, Misty Rothhaar,
Carol Schowalter, Ruth Sharrard, Kathy Stefan, Virginia
Timmerman, Jack Coogan, Dick Craft, Wayne Dalton, Dave
Ernst, Laron Hall, Vernon Hill, Jim Hulett, Gary Jennings,
Marv Maddux, Ray McElroy, Jim Osborn, John Parks, Roy
Roberts, Tom Rothhaar, Dave Sharrard, Steve Smith, Paul
Sweet, Hank Tompkins, Glen Warner, Jim Weinheimer. David
Sharrard and Vernon Hill, accompanists.

Soloists: Louise Dalton, Jean Culbertson, Jim Weinheimer,
Steve Smith, Wayne Dalton

Instrumentalists: S. Spano, Jack Coogan, oboe and oboe
d'amore; John Phillips, English horn; Jim Stewart, Terry
Kent, bassoon; Richard Rehwal, string bass; Vernon Hill,
organ.

We thank Claremont Methodist Church for its hospitality.

2b. Lenten Evening Prayer

This service, compiled in March of 1966 and used only once, on March twenty-eighth, was designed to be the spring equivalent of the community's Advent Festival of Lessons and Carols. It follows the same pattern as the morning services very closely; the few alterations were made in the interest of expanding the service to festival proportion.

The first of these was the insertion of an anthem between the two lessons, and the repositioning of the hymn immediately after the creed. A second anthem was added after the sermon, and the dialog which begins the third section was altered to that of Episcopal evening prayer, principally because its more solemn tone was appropriate to this most solemn of services. Finally, a major cantata was sung just before the benediction, which gave yet another interpretation to the lesson already proclaimed in the reading and the witness.

While this combination made a very effective statement about lent and about the passion in particular, it obviously teetered on the borderline between worship and performance, being about fifty per cent group centered. In its defense, it may be observed that whatever more than a worship service it may have been, it was not

less than one, since all of the component parts of the entirely group-centered morning prayer were very much in evidence. On the other hand, art-works have a decided tendency to be something other than the sum of their parts, and in this case, the aesthetically impressive forms were, naturally enough, the far more complex and sophisticated ones of sermon, anthem, and cantata. It is probably fair to assume that the impression left in the minds of the congregation was not the group activities, which in any case were too unfamiliar to most of those present to be of much significance, but the performance ones. The final defense, therefore, must be the fact that of the approximately seventy worship services supervised by the Committee this school year, two--this one and the Festival--were not group centered.

3a. All Saints Communion Service

SCHOOL OF THEOLOGY AT CLAREMONT
MEMORIAL COMMUNION SERVICE
NOVEMBER 3, 1965

PRELUDE: Sarabande in B-flat major G. F. Händel

INTROIT HYMN: No. 527 "For all the saints..."

The Lord be with you. AND WITH THY SPIRIT. Let us pray:
ALMIGHTY GOD, UNTO WHOM ALL HEARTS ARE OPEN, ALL DESIRES
KNOWN, AND FROM WHOM NO SECRETS ARE HID: CLEANSE THE
THOUGHTS OF OUR HEARTS BY THE INSPIRATION OF THY HOLY
SPIRIT, THAT WE MAY PERFECTLY LOVE THEE, AND WORTHILY
MAGNIFY THY HOLY NAME; THROUGH CHRIST OUR LORD. AMEN.

THE SUMMARY OF THE LAW AND THE KYRIE (The text and music
of the Kyrie and of all other choral responses is found
in the service music booklet. The congregation is invit-
ed to sing these responses with the Chorale.)

The Lord be with you. AND WITH THY SPIRIT. Let us pray:

THE COLLECT FOR ALL SAINTS' DAY

THE EPISTLE FOR THE DAY: Revelation 7: 9-17

GRADUAL HYMN No. 128 "All Glory, Laud, and Honor"

THE GOSPEL FOR THE DAY: St. Matthew 5: 1-12

THE AFFIRMATION OF FAITH: I believe in God the Father
Almighty, MAKER OF HEAVEN AND EARTH: AND IN JESUS CHRIST
HIS ONLY SON OUR LORD: WHO WAS CONCEIVED BY THE HOLY
GHOST, BORN OF THE VIRGIN MARY: SUFFERED UNDER PONTIUS
PILATE, WAS CRUCIFIED, DEAD, AND BURIED: HE DESCENDED
INTO HELL; THE THIRD DAY HE ROSE AGAIN FROM THE DEAD:
HE ASCENDED INTO HEAVEN, AND SITTETH ON THE RIGHT HAND
OF GOD THE FATHER ALMIGHTY: FROM THENCE HE SHALL COME
AGAIN TO JUDGE THE QUICK AND THE DEAD. I BELIEVE IN
THE HOLY GHOST: THE HOLY CATHOLIC CHURCH: THE COMMUN-
ION OF SAINTS: THE FORGIVENESS OF SINS: THE RESURRECTION
OF THE BODY: AND THE LIFE EVERLASTING. AMEN.

SERMON HYMN No. 171 "Rejoice, the Lord is King!"

-2-

THE WITNESS TO THE WORD

THE OFFERTORY AND THE DOXOLOGY

THE PRAYER FOR THE WHOLE STATE OF CHRIST'S CHURCH

THE INVITATION TO CONFESSION

THE PRAYER OF GENERAL CONFESSION: ALMIGHTY GOD, FATHER OF OUR LORD JESUS CHRIST, MAKER OF ALL THINGS, JUDGE OF ALL MEN: WE ACKNOWLEDGE AND BEWAIL OUR MANIFOLD SINS AND WICKEDNESS, WHICH WE FROM TIME TO TIME MOST GRIEVOUSLY HAVE COMMITTED, BY THOUGHT, WORD, AND DEED, AGAINST THY DIVINE MAJESTY, PROVOKING MOST JUSTLY THY WRATH AND INDIGNATION AGAINST US. WE DO EARNESTLY REPENT, AND ARE HEARTILY SORRY FOR THESE OUR MISDOINGS; THE REMEMBRANCE OF THEM IS GRIEVOUS UNTO US; THE BURDEN OF THEM IS INTOLERABLE. HAVE MERCY UPON US, HAVE MERCY UPON US, MOST MERCIFUL FATHER; FOR THY SON OUR LORD JESUS CHRIST'S SAKE, FORGIVE US ALL THAT IS PAST; AND GRANT THAT WE MAY EVER HEREAFTER SERVE AND PLEASE THEE IN NEWNESS OF LIFE, TO THE HONOR AND GLORY OF THY NAME; THROUGH JESUS CHRIST OUR LORD. AMEN.

THE PRAYER OF ABSOLUTION AND THE COMFORTABLE WORDS

THE SANCTUS (The text and music are in the service book.)

THE PRAYER OF CONSECRATION

THE LORD'S PRAYER (Text and music in the service book.)

THE PRAYER OF HUMBLE ACCESS: WE DO NOT PRESUME TO COME TO THIS THY TABLE, O MERCIFUL LORD, TRUSTING IN OUR OWN RIGHTEOUSNESS, BUT IN THY MANIFOLD AND GREAT MERCIES. WE ARE NOT WORTHY SO MUCH AS TO GATHER UP THE CRUMBS UNDER THY TABLE. BUT THOU ART THE SAME LORD, WHOSE PROPERTY IS ALWAYS TO HAVE MERCY: GRANT US THEREFORE, GRACIOUS LORD, SO TO EAT THE FLESH OF THY DEAR SON JESUS CHRIST, AND TO DRINK HIS BLOOD, THAT OUR SINFUL BODIES MAY BE MADE CLEAN BY HIS BODY, AND OUR SOULS WASHED THROUGH

-3-

HIS MOST PRECIOUS BLOOD, AND THAT WE MAY EVERMORE DWELL
IN HIM, AND HE IN US. AMEN.

THE AGNUS DEI (Text and music in the service book.)

THE DISTRIBUTION OF THE ELEMENTS

COMMUNION HYMN No. 345 "Jesus, thou joy of loving hearts."

THE PRAYER OF THANKSGIVING: ALMIGHTY AND EVERLIVING GOD,
WE MOST HEARTILY THANK THEE, FOR THAT THOU DOST VOUCHSAFE
TO FEED US WHO HAVE DULY RECEIVED THESE HOLY MYSTERIES,
WITH THE SPIRITUAL FOOD OF THE MOST PRECIOUS BODY AND
BLOOD OF THY SON OUR SAVIOR JESUS CHRIST; AND DOST ASSURE
US THEREBY OF THY FAVOR AND GOODNESS TOWARD US; AND THAT
WE ARE VERY MEMBERS INCORPORATE IN THE MYSTICAL BODY OF
THY SON, WHICH IS THE BLESSED COMPANY OF ALL FAITHFUL
PEOPLE; AND ARE ALSO HEIRS THROUGH HOPE OF THY EVERLASTING
KINGDOM, BY THE MERITS OF HIS MOST PRECIOUS DEATH AND
PASSION. AND WE HUMBLY BESEECH THEE, O HEAVENLY FATHER,
SO TO ASSIST US WITH THY GRACE, THAT WE MAY CONTINUE
IN THAT HOLY FELLOWSHIP, AND DO ALL SUCH GOOD WORKS AS
THOU HAST PREPARED FOR US TO WALK IN; THROUGH JESUS
CHRIST OUR LORD, TO WHOM, WITH THEE AND THE HOLY GHOST,
BE ALL HONOR AND GLORY, WORLD WITHOUT END. AMEN.

HYMN No. 513 "I'll praise my Maker while I've breath..."

The Lord be with you. AND WITH THY SPIRIT. Depart in
peace. THANKS BE TO GOD!

THE BENEDICTION AND POSTLUDE

(All are invited to come forward and to kneel in prayer
during the distribution of the elements. Those wishing to
receive communion may hold their hands in such a way as to
receive the bread, and then dip the bread in the cup as it
is passed to them. This manner of observing the Lord's Supper,
known as intinction, is a tradition of long standing, both
in the Christian Church and in the School of Theology.

3a. All Saints Communion Service

This service was intended to provide a memorial occasion for the community, but one quite different in thrust from the maudlin occasions which are associated with this sort of thing in our culture. We therefore chose the festival of All Saints as a far more Christian treatment of the theme, and prepared a festival communion service for the observation. The service was edited during October of 1965, and used once, on November third.

Because this service was to be used only once, and therefore would not have an opportunity to become familiar to the community, it was imperative to use materials that were already familiar. For this community, that meant the service printed in the Methodist Hymnal,⁴⁵ which had two advantages: it is based on the greatest of English communion liturgies, and in present Methodist usage, it has no fixed form, but is freely adapted to the needs, interests, or whims of the local congregation. The structure that we chose has been discussed above, and the reasons for maintaining the bifurcation; here it only remains to note some of the more significant materials employed.

The opening collect, properly part of the priest's preparation in the Sarum rite, is an ideal call to worship. In the interest of

form, the confession and absolution are postponed until the beginning of the second section; their function is well served by the summary of the law and the Kyrie. The collect would have worked better if it had been accompanied by one or two more; as things stand, the single collect cannot be subordinated to its neighbor on either side, and yet is not substantial enough to hold its own as a separate unit. A similar problem was encountered in the use of the Apostle's Creed; the Nicene would have been more satisfactory, simply because of the proportions of the service.

There has been much criticism of the placement of the prayer for the world in the prototypes of this service, the assumption being that Crammer placed it here to avoid its association with the idea of pleading Christ's sacrifice in the mass on behalf of its petitions. It also belongs here by virtue of the progression of thought of the service, however, and most importantly, so that it does not obstruct the smooth motion of the service to its climax. Each of the following elements has been placed to create this motion: the invitation to confession, the confession, the absolution, the prayer of consecration, the prayer of humble access, the distribution. After the absolution, consecration, and prayer of humble access have been placed brief congregational responses, all plainchant. These provide resting-places, as it were, in the ascent in this part of the service, but they do not relax the emotional level; they extend

and expand it, precisely the way that an aria in an opera or passion seizes upon a significant moment and crystallizes its emotional content.

This sequence offered two problems: an overweight prayer of consecration, and an underweight prayer of humble access. The first, while in many respects a splendid piece of writing, is a victim both of Cranmer's sometimes over-ripe prose and of his desire to make a complete if not completely devastating statement about the theological meaning of the sacrament. But for many, these are words hallowed by long usage, and tampering with them borders on sacrilege. This first time around, therefore, we were content simply to trim the obviously redundant phrases out of the service, in such a way that no one even noticed that the prayer had been shortened about twenty per cent. The prayer of humble access was not so easily dealt with. It is, to be sure, a very nice collect, but at this point in the emotional progression, something heroic is needed, and it simply does not rise to the occasion. On the other hand, its complete omission would damage the larger form more than its slightly anticlimatic flavor does now, and it was therefore begrudgingly left in. It remains an unsolved problem.

The progression from the distribution to the end is very smooth and satisfactory, with the exception of the benediction, which somehow found itself on the wrong side of the last hymn. This was a typograph-

ical error, yet another hazard the technology of print brings to the art of liturgy.

The service finally emerged a completely workable compromise between the need for familiar material and the need for expressive form, but still a compromise. When next the opportunity to rework this material presented itself, we were both free to go further in our revision, and guided by the experience of trying this service at least once. No matter how far some of the later services appear to be from this one, it is still the model on which they are constructed; its narrative action, in particular, is the underpinning of all of our communion liturgies, as it is of the Roman mass, the Episcopal, Lutheran, Presbyterian, Methodist communion services, and those of several other groups as well.

3b. Festival Communion Service

ORDER OF WORSHIP FOR THE LORD'S SUPPER

The Prelude

Processional Hymn (The people standing)

The Collect for Purity

ALMIGHTY GOD, UNTO WHOM ALL HEARTS ARE OPEN, ALL DESIRES KNOWN, AND FROM WHOM NO SECRETS ARE HID; CLEANSE THE THOUGHTS OF OUR HEARTS BY THE INSPIRATION OF THY HOLY SPIRIT, THAT WE MAY PERFECTLY LOVE THEE, AND WORTHILY MAGNIFY THY HOLY NAME; THROUGH CHRIST OUR LORD. AMEN.

The Introit

The Summary of the Law

The Kyrie Eleison: (The people seated)

Lord, _____ have mer-cy- up - on _____ us. —

Lord, _____ have mer - cy — up - on _____ us. —

Lord, _____ have mer-cy- up - on _____ us. —

Christ, have- mer - cy up - on _____ us.

Christ, _____ have mer-cy- up - on _____ us. —

Christ, have- mer - cy up - on _____ us.



The Collect for the Day

The Epistle

The Gradual (The people standing)

The Sequence Hymn

The Gospel

An Historic Symbol of our Faith:

I BELIEVE IN ONE GOD THE FATHER ALMIGHTY, MAKER OF HEAVEN AND EARTH, AND OF ALL THINGS VISIBLE AND INVISIBLE: AND IN ONE LORD JESUS CHRIST, THE ONLY-BEGOTTEN SON OF GOD: BEGOTTEN OF HIS FATHER BEFORE ALL WORLDS, GOD OF GOD; LIGHT OF LIGHT, VERY GOD OF VERY GOD, BEGOTTEN, NOT MADE; BEING OF ONE SUBSTANCE WITH THE FATHER; BY WHOM ALL THINGS WERE MADE: WHO FOR US MEN AND FOR OUR SALVATION, CAME DOWN FROM HEAVEN, AND WAS INCARNATE BY THE HOLY GHOST OF THE VIRGIN MARY, AND WAS MADE MAN: AND WAS CRUCIFIED ALSO FOR US UNDER PONTIUS PILATE; HE SUFFERED AND WAS BURIED: THE THIRD DAY HE ROSE AGAIN ACCORDING TO THE SCRIPTURES: AND ASCENDED INTO HEAVEN, AND SITTETH ON THE RIGHT HAND OF THE FATHER: AND HE SHALL COME AGAIN, WITH GLORY, TO JUDGE BOTH THE QUICK AND THE DEAD; WHOSE KINGDOM SHALL HAVE NO END. AND I BELIEVE IN THE HOLY GHOST, THE LORD, AND GIVER OF LIFE, WHO PROCEEDETH FROM THE FATHER AND THE SON; WHO WITH THE FATHER AND THE SON TOGETHER IS WORSHIPPED AND GLORIFIED; WHO SPAKE BY THE PROPHETS: AND I BELIEVE ONE CATHOLIC AND APOSTOLIC CHURCH: I ACKNOWLEDGE ONE BAPTISM FOR THE REMISSION

OF SINS: AND I LOOK FOR THE RESURRECTION OF THE DEAD:
AND THE LIFE OF THE WORLD TO COME. AMEN.

The Hymn for the Gospel

The Witness to the Word (The people seated)

The Offertory

The Great Intercession

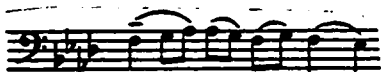
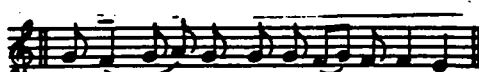
The Invitation to Confession

The Prayer of General Confession

ALMIGHTY GOD, FATHER OF OUR LORD JESUS CHRIST, MAKER OF ALL THINGS, JUDGE OF ALL MEN; WE ACKNOWLEDGE AND BEWAIL OUR MANIFOLD SINS AND WICKEDNESS, WHICH WE FROM TIME TO TIME MOST GRIEVOUSLY HAVE COMMITTED, BY THOUGHT, WORD, AND DEED AGAINST THY DIVINE MAJESTY, PROVOKING MOST JUSTLY THY WRATH AND INDIGNATION AGAINST US. WE DO EARNESTLY REPENT, AND ARE HEARTILY SORRY FOR THESE OUR MISDOINGS; THE REMEMBRANCE OF THEM IS GRIEVOUS UNTO US; THE BURDEN OF THEM IS INTOLERABLE. HAVE MERCY UPON US, HAVE MERCY UPON US, MOST MERCIFUL FATHER; FOR THY SON OUR LORD JESUS CHRIST'S SAKE, FORGIVE US ALL THAT IS PAST; AND GRANT THAT WE MAY EVER HEREAFTER SERVE AND PLEASE THEE IN NEWNESS OF LIFE, TO THE HONOR AND GLORY OF THY HOLY NAME; THROUGH JESUS CHRIST OUR LORD. AMEN.

The Prayer of Absolution and Comfortable Words

The Sursum Corda and Sanctus

Leader:  People: 
Lift_ up_ your hearts. We lift_ them up un-to_ the Lord.

Leader: 
Let us give_ thanks un - to_ our Lord God.

People: 
It is meet_ and right so_ to do_.

(Here is sung the Preface proper to the season.)

HO - LY, HO - LY, HO - LY,

f Lord *mf* God of hosts, Hea - ven and

earth are full of thy glo - ry: *f* Glo - ry be to thee,

mf O Lord Most High.

p Boys Bless - ed is he that com - eth in the Name

f Full Choir *p cresc.* *accel.* of the Lord. Ho

f a tempo *p rit. molto* *pp* san - na in the high est.

The Words of Institution

The Oblation

The Invocation of Word and Spirit

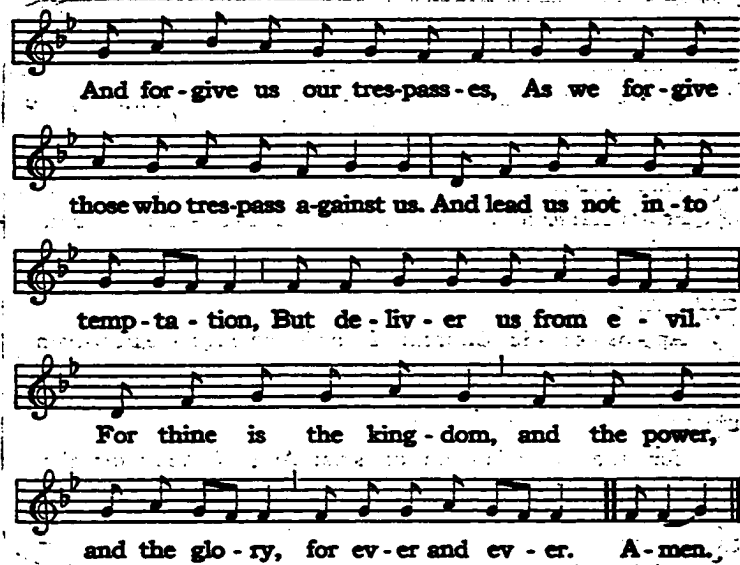
The Offering of Self

The Lord's Prayer

Our Father, who art in hea-ven, Hal-low-ed be thy Name.

Thy king-dom come. Thy will be done, On earth as

it is in hea-ven. Give us this day our dai-ly bread.




And for-give us our tres-pass-es, As we for-give
those who tres-pass a-gainst us. And lead us not in-to
temp-ta-tion, But de-liv-er us from e-vil.
For thine is the king-dom, and the power,
and the glo-ry, for ev-er and ev-er. A-men.

The Prayer of Humble Access

WE DO NOT PRESUME TO COME TO THIS THY TABLE, O MERCIFUL LORD, TRUSTING IN OUR OWN RIGHTEOUSNESS, BUT IN THY MANIFOLD AND GREAT MERCIES. WE ARE NOT WORTHY SO MUCH AS TO GATHER UP THE CRUMBS UNDER THY TABLE. BUT THOU ART THE SAME LORD WHOSE PROPERTY IT IS ALWAYS TO HAVE MERCY. GRANT US THEREFORE, GRACIOUS LORD, SO TO PARTAKE OF THIS SACRAMENT OF THY SON JESUS CHRIST THAT WE MAY GROW INTO HIS LIKENESS, AND MAY EVERMORE DWELL IN HIM, AND HE IN US. AMEN.

The Agnus Dei



O Lamb of God, that ta-kest a-way the
sins of the world, have mer-cy up-on us.
Mus. O Lamb of God, that ta-kest a-way the sins
of the world, have mer-cy up-on us.
Full Choir O Lamb of God, that ta-kest a-way the



The Distribution of the Elements

The Post-Communion Hymn

The Prayer of General Thanksgiving

ALMIGHTY AND EVERLIVING GOD, WE HEARTILY THANK THEE THAT THOU HAST FED US WHO HAVE RECEIVED THESE HOLY MYSTERIES, WITH THE SPIRITUAL FOOD OF THE BODY AND BLOOD OF THY SON OUR SAVIOR JESUS CHRIST, AND DOST ASSURE US THEREBY OF THY GOODNESS TOWARD US, AND THAT WE ARE MEMBERS INCORPORATE IN THE MYSTICAL BODY OF THY SON, WHICH IS THE BLESSED COMPANY OF ALL FAITHFUL PEOPLE; AND ARE ALSO HEIRS THROUGH HOPE OF THY EVERLASTING KINGDOM. AND WE BESEECH THEE, O HEAVENLY FATHER, SO TO ASSIST US WITH THY GRACE, THAT WE MAY CONTINUE IN THAT HOLY FELLOWSHIP, AND DO ALL SUCH GOOD WORKS AS THOU HAST PREPARED FOR US TO WALK IN; THROUGH JESUS CHRIST OUR LORD, TO WHOM WITH THEE AND THE HOLY GHOST, BE ALL HONOR AND GLORY, WORLD WITHOUT END. AMEN.

The Lord be with you.
AND WITH THY SPIRIT.
Depart in peace.
THANKS BE TO GOD.

The Benediction

The Recessional Hymn

The Postlude

This service is based on Methodist, Presbyterian, and Episcopal liturgies, which in turn are in the tradition of the most ancient patterns of Christian worship. The service music is plainsong dating from the sixth through thirteenth centuries, here given in a form widely used by Lutheran and Episcopal churches.

3b. Festival Communion Service

On the basis of the experience with the All Saints service, we decided to attempt a communion liturgy which could be used on all the festival occasions in the school's life. The service was edited, then, between November 3, 1965, and April 11, 1966, and first used on April thirteenth. Its first section is that of the earlier service, with two changes. It was felt that a service of this proportion could easily accomodate a few additional performance elements, particularly if these added to the festival quality of the service. On this basis, we decided to add the propers to this section, these being the oldest Christian liturgical music extant. Because they change from service to service, and because the style of their music is unfamiliar, they inevitably become the property of the choir. The other change is the substitution of the Nicene Creed for the Apostles', for reasons described above. The Kyrie, while not new to the service, is printed out in full in the worship bulletin, which resulted in a great improvement.

In the second section, the component parts of the prayer of consecration are listed, in an attempt to make it easier for the congregation to follow. The text of the prayer itself was radically pruned this time, to the point where nothing was said more than once. This time the editorial work was noted, but commented upon favorably.

The problem which the editor faces here is an age-old one in art, that of decoration which simultaneously enriches the emotional content of a section of the work while at the same time serving to obscure its basic structure. Wayne Dalton, who co-edited this service, suggested the best solution in the context of this particular liturgy, which was to retain as far as possible the language of the original so that no stylistic problem would be created. At the same time, everything not absolutely essential to the development of the narrative action was omitted entirely, the excisions being made in such a way as not to interfere with the flow of the thought. The result may have lost something in poetry, but it gained a great deal in clarity and impressiveness, and more importantly, was unmistakably subordinate to the distribution of the elements. Oddly enough, Cranmer overlooked this essential matter in his revision of the mass; the high point of the old service was the consecration and elevation of the elements, which fact the structure of the service made amply clear. Cranmer, in his eagerness to say all that could be said about the meaning of the Eucharist, created a service which placed its emphasis similarly. The present version of this tradition, by virtue of its considerable compresssion at this critical point, moves directly to the climax at the distribution of the elements; the resultant increase of virtual motion, rather similar to the effect of stretto in contrapuntal music, creates an analogous sense of increasing tension leading to a climax. The prayer of humble access was similarly dealt with, on the general principle that if it cannot be eliminated, it might

just as well be gotten out of the way as much as possible; again, what is lost in poetry is gained in dramatic impact. There is simply no comparison between the virtual motion in this redaction and the original; where in the Episcopal service the priest retreats to the altar and the congregation to its private devotions during the stretch between the general confession and the prayer of humble access, here leader and congregation alike are engrossed in the swift and vivid narrative action of the rite.

The only significant change in the third section is the addition of a bit of dialog between the prayer of general thanksgiving and the benediction. Actually, the dialog is stylistically very much a part of the benediction, as will be noted:

The Lord be with you.
R/. And with thy spirit.
Depart in peace.
R/. Thanks be to God.
The peace of God which passes all understanding
keep your hearts and minds in the knowledge and
love of God, and of his son Jesus Christ our Lord:
And the blessing of God Almighty, the Father, Son,
and Holy Ghost, be amongst you, and remain with
you always.
R/. Amen.

The concluding editorial footnote is phrased in the best Trojan horse manner; it should read, "This service is based on the most ancient patterns of Christian worship, as are Methodist, etc. liturgies..."

3c. Weekly Lord's Supper Liturgy

SCHOOL OF THEOLOGY AT CLAREMONT
ORDER OF WORSHIP FOR THE LORD'S SUPPER

Prelude

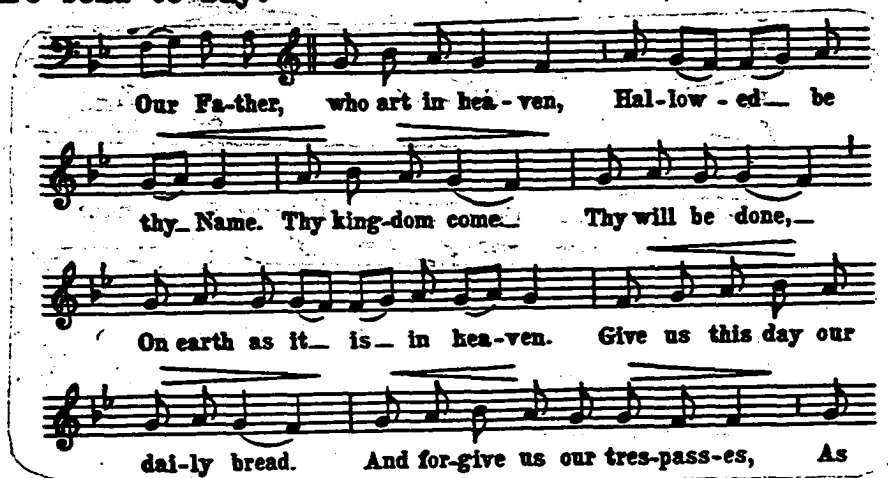
First Hymn (The people standing)

Call to Confession

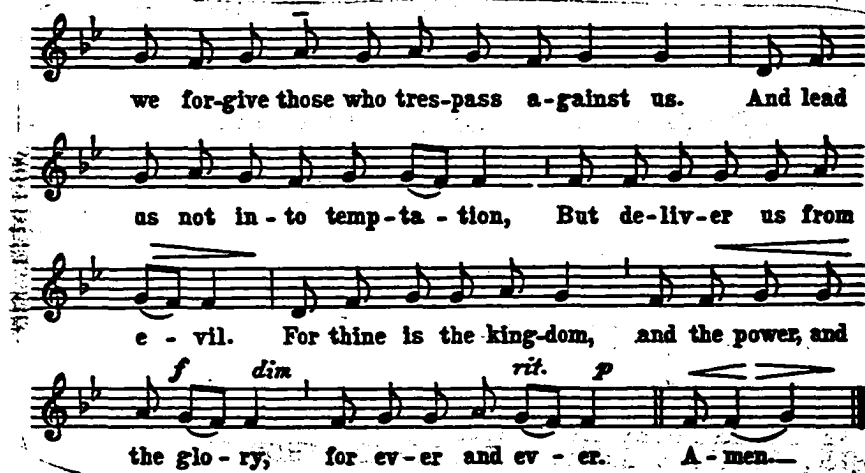
Silent Meditation (The people seated)

The Prayer of General Confession: ALMIGHTY AND MOST MERCIFUL FATHER, WE HAVE ERRED AND STRAYED FROM THY WAYS LIKE LOST SHEEP. WE HAVE FOLLOWED TOO MUCH THE DEVICES AND DESIRES OF OUR OWN HEARTS; WE HAVE OFFENDED AGAINST THY HOLY LAWS. WE HAVE LEFT UNDONE THOSE THINGS WHICH WE OUGHT TO HAVE DONE, AND WE HAVE DONE THOSE THINGS WHICH WE OUGHT NOT TO HAVE DONE; AND THERE IS NO WHOLENESS IN US. BUT THOU, O LORD, HAVE MERCY UPON US, MISERABLE OFFENDERS. SPARE THOU THOSE, O GOD, WHO CONFESS THEIR FAULTS. RESTORE THOU THOSE WHO ARE PENITENT, ACCORDING TO THY PROMISES DECLARED UNTO MANKIND IN CHRIST JESUS OUR LORD. AND GRANT, O MOST MERCIFUL FATHER, FOR HIS SAKE, THAT WE MAY HEREAFTER LIVE A LIFE PLEASING AND USEFUL UNTO THEE, TO THE GLORY OF THY HOLY NAME; THROUGH JESUS CHRIST OUR LORD. AMEN.

The Declaration of Forgiveness: There is now no condemnation for those who are in Christ Jesus. I declare unto you in his name that we are forgiven. And now as he taught us, we are bold to say:



Our Fa-ther, who art in hea-ven, Hal-low-ed be
thy Name. Thy king-dom come. Thy will be done,
On earth as it is in hea-ven. Give us this day our
dai-ly bread. And for-give us our tres-pass-es, As



Scripture Lesson

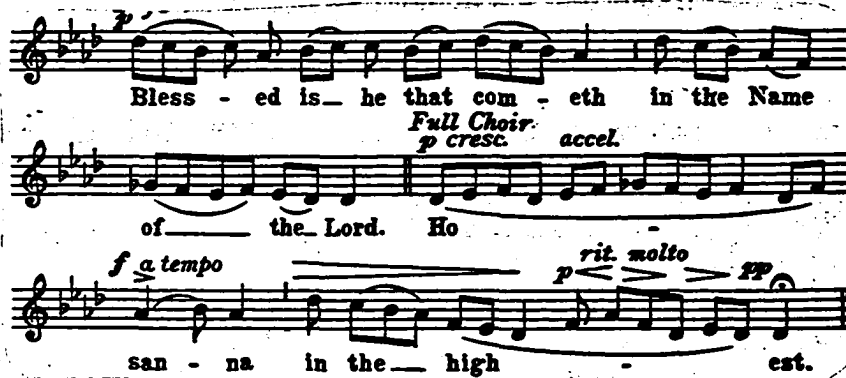
Witness to the Word

Second Hymn (The people standing)

Prayer of Intercession (The people seated)

Lift up your hearts. WE LIFT THEM UP UNTO THE LORD.
Let us give thanks unto our Lord God. IT IS MEET AND
RIGHT SO TO DO. It is very meet, right, and our bounden
duty that we should at all times and in all places give
thanks unto thee, O Lord, Holy Father, Almighty, Everlast-
ing God. Therefore with angels and archangels, and with
all the company of heaven, we laud and magnify thy glorious
name, evermore praising thee and saying:





The Words of Institution: All glory be to thee, O God our Father, for thy mighty act in Jesus Christ, his life and death, his passion and resurrection; who, on the night in which he was betrayed, took bread, and when he had given thanks, he broke it, and said, "This is my body which is broken for you. Do this in remembrance of me." In the same way also the cup, after supper, saying, "This cup is the new covenant in my blood. Do this, as often as you drink it, in remembrance of me."

Wherefore, most gracious Father, we bring before thee these, thy gifts of bread and wine, making here before thee the memorial which thy Son commanded us to make, and proclaiming his death until he comes again.

And we ask that thy Holy Spirit might come among us; that the bread we break and the cup we share may be for us a means of grace; and that receiving them in faith, we may be made one with Christ and he with us, and remain faithful members of his body until we feast with him anew in his Kingdom.

O GOD, WHO HAST SO GREATLY LOVED US, LONG SOUGHT US, AND MERCIFULLY REDEEMED US, WE YIELD OURSELVES, OUR WILLS AND OUR WORKS, A CONTINUAL THANK-OFFERING UNTO THEE; THROUGH JESUS CHRIST OUR LORD. AMEN.

The Distribution of the Elements

(All are invited to come forward and kneel in prayer at this time. Those wishing to receive the elements may so indicate by holding their hands in such a manner as to receive the bread. The wine may be received in the traditional manner, or by intinction.)

The Lord be with you. AND WITH THY SPIRIT. Let us pray:
O GOD, WHO HAST CALLED US FROM DEATH TO LIFE, WE OFFER
OURSELVES TO THEE; AND WITH THY CHURCH THROUGH ALL
AGES, WE THANK AND PRAISE THEE FOR THY REDEEMING
LOVE IN CHRIST JESUS OUR LORD. AMEN.

The Benediction: The grace of the Lord Jesus Christ,
the love of God, and the fellowship of the Holy Spirit
be with you all. AMEN.

Third Hymn (The people standing)

Postlude

3c. Weekly Lord's Supper Liturgy

This service was compiled by Wayne Dalton and the writer during the week of April 25, 1966, and was first used May sixth. The primary consideration behind this service was the twenty-minute time limit, so that not only the form but also the materials were chosen with an eye to compactness. The minimal requirements for such a service appear to be included in the very famous passage in I Corinthians 11, and we decided to use this as the basis about which the service should be built, and as far as possible, use Pauline materials to construct it. This resulted in a service which was free-church and group-centered in style, and emphasized communion as supper rather than sacrament.

The prayer of confession was chosen because of its echoes of Romans 7, particularly the nineteenth verse. By this time, the pietists were not only in rout but decidedly not in evidence, and so we used the declarative form of absolution, virtually a stylistic necessity in as tight a service as this. The second hymn was used as a transition device between the service of the word and the supper; actually, with such brief forms the problem joining them together is very simple. The Sanctus was added to balance the sections allotted group and leader; if not Pauline, it

represents a very old liturgical tradition.

The words of institution are given in as compact a form as possible. They are here in the form of a prayer, in keeping with the solemnity of this part of the service, and they are introduced with words that echo the last phrase of the Sanctus, "Heaven and earth are full of thy glory;/Glory be to thee, O Lord most high." There follows a brief statement of intent, and then an invocation of the Spirit, not upon the elements, but upon the congregation, an Eastern borrowing by way of Bucer. Finally, a unison prayer involves the entire group just before the distribution of the elements; the Lord's Prayer would be ideal for this purpose, not because of its theological content so much as its affective connotations, but it also functions very well in its present location. We therefore inserted a not-very-satisfactory substitute for it; meanwhile, the search goes on.

The conclusion of the service is very brief, probably far too much so; however, a carefully selected third hymn will help to shape a more satisfactory conclusion. The blessing is from II Corinthians 13, another use of Pauline material, and one which balances the prayer of thanksgiving and the absolution at the beginning of the service.

3d. Revised Weekly Lord's Supper Liturgy

SCHOOL OF THEOLOGY AT CLAREMONT
ORDER OF WORSHIP FOR THE LORD'S SUPPER

Prelude

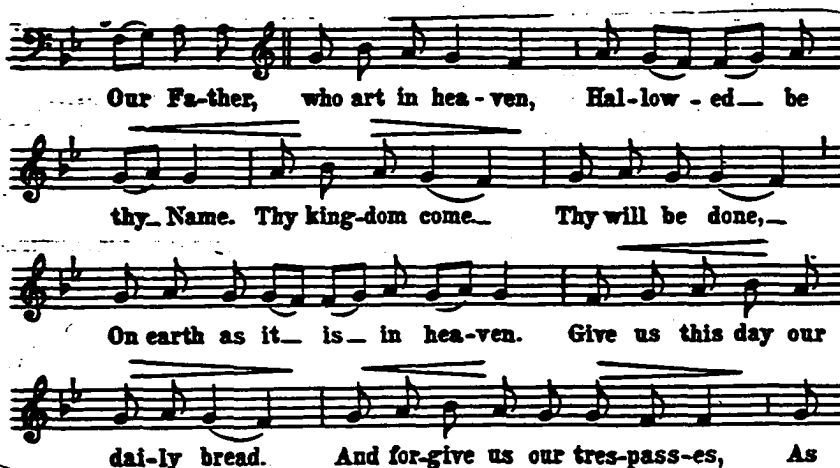
First Hymn (The people standing)

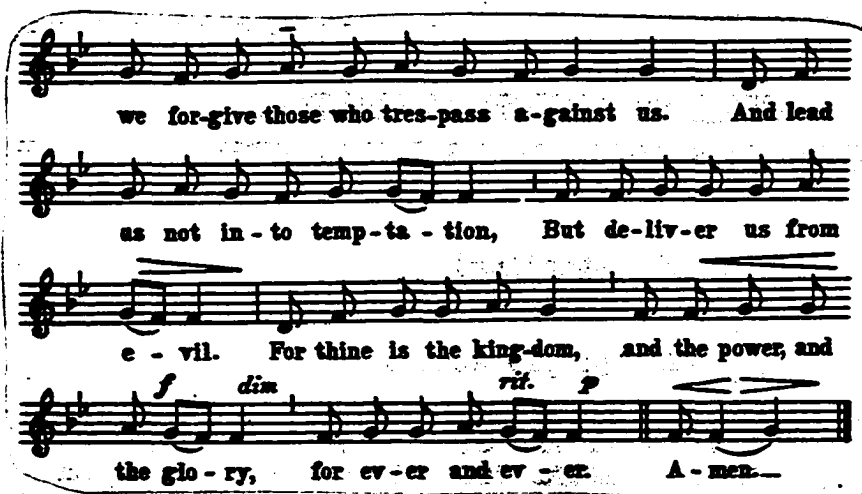
Call to Confession

Silent Meditation (The people seated)

The Prayer of General Confession: ALMIGHTY AND MOST MERCIFUL FATHER, WE HAVE ERRED AND STRAYED FROM THY WAYS LIKE LOST SHEEP. WE HAVE FOLLOWED TOO MUCH THE DEVICES AND DESIRES OF OUR OWN HEARTS; WE HAVE OFFENDED AGAINST THY HOLY LAWS. WE HAVE LEFT UNDONE THOSE THINGS WHICH WE OUGHT TO HAVE DONE, AND WE HAVE DONE THOSE THINGS WHICH WE OUGHT NOT TO HAVE DONE; AND THERE IS NO WHOLENESS IN US. BUT THOU, O LORD, HAVE MERCY UPON US, MISERABLE OFFENDERS. SPARE THOU THOSE, O GOD, WHO CONFESS THEIR FAULTS. RESTORE THOU THOSE WHO ARE PENITENT, ACCORDING TO THY PROMISES DECLARED UNTO MANKIND IN CHRIST JESUS OUR LORD. AND GRANT, O MOST MERCIFUL FATHER, FOR HIS SAKE, THAT WE MAY HEREAFTER LIVE A LIFE PLEASING AND USEFUL UNTO THEE, TO THE GLORY OF THY HOLY NAME; THROUGH JESUS CHRIST OUR LORD. AMEN.

The Declaration of Forgiveness: There is now no condemnation for those who are in Christ Jesus. I declare unto you in his name that we are forgiven. And now as he taught us, we are bold to say:





Scripture Lesson

Witness to the Word

Second Hymn (The people standing)

Prayer of Intercession (The people seated): The Lord be with you. AND WITH THY SPIRIT. Let us pray for the needs of the whole world; for peace on earth, and good will among all people; for unity and brotherhood within the church, and especially within this our community.

Let us remember before God the poor, the hungry, the oppressed; the sick, and them that mourn; the lonely and the unloved; the aged and the children; and all those who do not know the Lord Jesus Christ, or who do not love him, or who by sin have turned from him.

Lastly, let us remember all those who rejoice with us, but upon another shore, and in a greater light, that multitude which no man can number, whose hope was in the Word made flesh, and with whom in the Lord Jesus we are one forever more.

ALMIGHTY GOD OUR FATHER, WHO HAST PROMISED TO HEAR THE PETITIONS OF THOSE WHO ASK IN THY SON'S NAME: GRANT, WE BESEECH THEE, THOSE THINGS WHICH WE HAVE FAITHFULLY ASKED ACCORDING TO THY WILL, FOR OUR GOOD AND FOR THY GLORY; THROUGH JESUS CHRIST OUR LORD. AMEN.

The Sursum Corda and Sanctus

Lift up your hearts.

WE LIFT THEM UP UNTO THE LORD.

Let us give thanks unto our Lord God.

IT IS MEET AND RIGHT SO TO DO.

It is very meet, right, and our bounden duty that we should at all times and in all places give thanks unto thee, O Lord, Holy Father, Almighty, Everlasting God. Therefore with angels and archangels, and with all the company of heaven, we laud and magnify thy glorious name, evermore praising thee and saying:

HO - LY, HO - LY, HO - LY, -

Lord God of hosts, Hea - ven and

earth are full of thy glo - ry: Glo - ry - be to - thee,

O Lord Most High.

Bless - ed is he that com - eth in the Name

Full Choir p cresc. accel.

of the Lord. Ho

f a tempo *rit. molto* *p* *ff*

san - na in the high - est.

The Institution: All glory be to thee, O God our Father, for thy mighty act in Jesus Christ, his life and passion, his death and resurrection; who, on the night in which he was betrayed took bread, and when he had given thanks, he broke it, and said, "This is my body which is broken for you. Do this in remembrance of me." In the same way also the cup, after supper, saying, "This cup is the new covenant in my blood. Do this, as often as you drink it, in remembrance of me."

Wherefore, most gracious Father, we bless and thank thee for these, thy gifts of bread and wine, with which we make here before thee the memorial thy Son commanded us to make, proclaiming his death until he comes again.

And we ask that thy Holy Spirit might come among us; that the bread we break and the cup we share may be for us a means of grace; and that receiving them in faith, we may be made one with Christ and he with us, and remain faithful members of his body until we feast with him anew in his Kingdom; through Jesus Christ our Lord. AMEN.

The Distribution of the Elements (All are invited to come forward and kneel in prayer at this time. Those wishing to receive the elements may do so in the traditional manner, or by intinction, the dipping of the wafer into the cup.)

The Thanksgiving: The Lord be with you. AND WITH THY SPIRIT. Let us pray: O GOD, WHO HAST SO GREATLY LOVED US, LONG SOUGHT US, AND MERCIFULLY REDEEMED US, WE YIELD OURSELVES, OUR WILLS AND OUR WORKS, A CONTINUAL THANK OFFERING UNTO THEE; AND WITH THY CHURCH THROUGH ALL AGES, WE BLESS AND PRAISE THEE FOR THY REDEEMING LOVE IN CHRIST JESUS OUR LORD. AMEN.

The Benediction: The grace of the Lord Jesus Christ, the love of God, and the fellowship of the Holy Spirit. be with us all. AMEN.

The Third Hymn (The people standing)

Postlude

3d. Revised Weekly Lord's Supper Liturgy

The revision of this service began with its first use, and will no doubt continue for some time to come. This first printed revision was the result of discussion with Steven G. Smith on June 14-15, 1966, and has not yet been used.

The first revision is the inclusion of a printed prayer of intercession. In the first service, this prayer was left to the discretion of the leader, partly in an attempt to appropriate some of the values of the free service. The leaders, however, failed to take advantage of this opportunity, and generally contented themselves with reading prayers excerpted from other liturgies, or with omitting the prayer altogether. We decided, therefore, that the value of having the prayer in the hands of the congregation outweighed the value of having a different prayer each week, and supplied an adaptation of the bidding prayer from the Kings College, Cambridge, Festival of Lessons and Carols.⁴⁶ It consists of a prayer for the world, for those in need, and for the communion of saints, arranged in climactic order, with an adaptation of a collect from the Book of Common Prayer as conclusion. It will be interesting to see if it functions usefully in the service.

The next revision was in the prayer of consecration; it was noticed that the narrative action of this prayer did not correspond to the action outlined in the words of institution from I Corinthians 11. The passage suggests what Dix calls "the four-fold shape of the liturgy,"⁴⁷ while the prayer itself, obviously influenced by the "seven-fold shape" of our festival services and the Anglican-Methodist liturgies which lie behind them, does not include any prayer of thanksgiving for the elements themselves. This was rectified by altering the first line of the second paragraph to read, "Wherefore, most gracious Father, we bless and thank thee for these, thy gifts of bread and wine..."

A second alteration was the excision of the offering of self at the conclusion of this prayer, another inheritance from Archbishop Cranmer, who obviously felt that after nearly fifteen hundred years of the mass as offering, something ought to be offered in the mass, and hit upon praise, thanksgiving, and our selves. However, the narrative action does not appear to require any offering at this point, and since we do not have any pro-Roman bishops to placate in our community, we made bold to remove this offering of self to the end of the service, where it stands in the office. At the same time, we eliminated a group activity immediately before the distribution of the elements, hoping that the distribution would become that formally necessary group

activity, and thus be more than ever the climax of the service. But we will not be certain until the service has been in use some time; the ghost of the Archbishop is exceedingly difficult to exorcise, and we may yet find that we cannot do without him.

The prayer thus removed from the prayer of consecration is conflated with the prayer of thanksgiving, where it fits nicely and gives that prayer more weight and substance. This in turn makes the conclusion of the service less abrupt and improves its proportion to the rest of the service, still a problem in this new liturgy.

As was the case with the offices, the worship bulletin reproduced here is not the complete service, but only its outline and fixed materials. We therefore include below a typical set of variable materials for a given service; because these constitute so small a proportion of the service, we will not reproduce again the fixed text.

PUER NOBIS

Adapted by MICHAEL PRAETORIUS, 1609

Moderately fast

1 O Splen - dor of God's glo - ry bright, O thou that
2 O thou true Sun, on us thy glance Let fall in
3 The Fa - ther, too, our prayers im - plore, Fa - ther of

bring - est light from light, O Light of Light, light's liv - ing
roy - al ra - di - ance, The Spi - rit's sanc - ti - fy - ing
glo - ry ev - er - more, The Fa - ther of all grace and

spring, O Day, all days il - lu - min - ing;
beam Up - on our earth - ly sens - es stream.
might, To ban - ish sin from our de - light: A - men.

4 To guide whate'er we nobly do,
With love all envy to subdue,
To make ill-fortune turn to fair,
And give us grace our wrongs to bear.

5 All laud to God the Father be;
All praise, eternal Son, to thee;
All glory, as is ever meet,
To God the holy Paraclete. Amen.

ST. AMBROSE, 340-397; Tr. ROBERT BRIDGES, 1899

By permission of The Clarendon Press, Oxford

Call to Confession: Grace be unto you and peace, from God our Father. Hear now these words of the Lord Jesus Christ: "Thou shalt love the Lord thy God with all thy heart, and with all thy soul, and with all thy mind. This is the first and great commandment. And the second is like unto it; thou shalt love thy neighbor as thyself. On these two commandments hang all the Law and the Prophets." Let us confess our sin to Almighty God.

The Lesson: Our lesson is from the Gospel of John, the third chapter, beginning with the sixteenth verse:

For God loved the world so much that he gave his only Son, so that no one who believes in him should be lost, but that they should all have eternal life. For God did not send his Son into the world to pass judgment upon the world, but that the world through him might be saved. No one who believes in him has to come up for judgment. Anyone who does not believe stands condemned already, for not believing in God's only Son. And the basis of the judgment is this, that the light has come into the world, and yet, because their actions were wicked, men have loved the darkness more than the light. For everyone who does wrong hates the light, and will not come to it, for fear his actions will be exposed. But everyone who is living the truth will come to the light, to show that his actions have been performed in dependence upon God.

Witness to the Word: As I thought about this very familiar passage of Scripture, it seemed to me that my understanding of it had been blunted by our favorite cultural pastime, that of neatly categorizing all

manner of human experience into preconceived pigeon-holes. For it is very easy to see in it the proclamation of what we call grace, so much so that when one of our less inhibited brethren decides to deface the landscape with a billboard proclaiming the virtues of the Christian style, and then discovers that sign-painters are accustomed to being paid by the word or by the hour, he normally chooses the first verse of this passage as a shorthand version of the Gospel: "For God so loved the world..."

On the other hand, while it seems to require more effort to do so, it is possible to see in this passage what we like to call judgment. Because of our custom of reading the Bible from the viewpoint of the elect, we tend to dismiss the threats of judgment as being directed to the heathen, that is, those who are conspicuously absent from the exercises of organized Christianity. But Martin Luther read his New Testament a trifle more closely than most of us, and he was therefore ready to speak of the Bible as an expression of the wrath of God, as well as his love, for in it we are confronted with God's standards, and we cannot meet them.

Being an amateur theologian, I naturally tried to think of this passage as a statement about grace and wrath, or, on occasion for variety, wrath and grace. But in doing so, I missed completely one

of the most significant aspects of this passage, its insistence that grace and wrath are not two separate entities, but only aspects of a single experience; the very act of grace, the invasion of history, inevitably judges, but he who is the judgment dies in agony on the cross in an ultimate act of identification with us and with our condition. How often this is repeated on a smaller scale in our own experience; those whom we love most by virtue of that relationship stand in the most devastating judgment on us and what we are, and yet they love. Is not that the ultimate meaning of grace, to be known completely, and yet to be loved? This has been my experience, and I think probably yours as well, for this is the way the light comes into our lives, and the judgment known, and the grace made real for each of us.

FRANKFORT

PHILIP NICOLAI, 1599,
arr. J. S. BACH, c. 1730

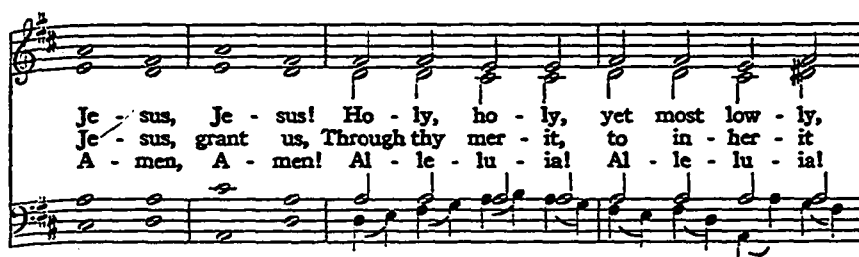
With breadth; may be sung in unison

1 How bright ap - pears the Morn - ing Star, With mer - cy beam - ing
2 Though cir - cled by the hosts on high, He deigned to cast a
3 Re - joice, ye heav'ns; thou earth, re - ply; With praise, ye sin - ners,

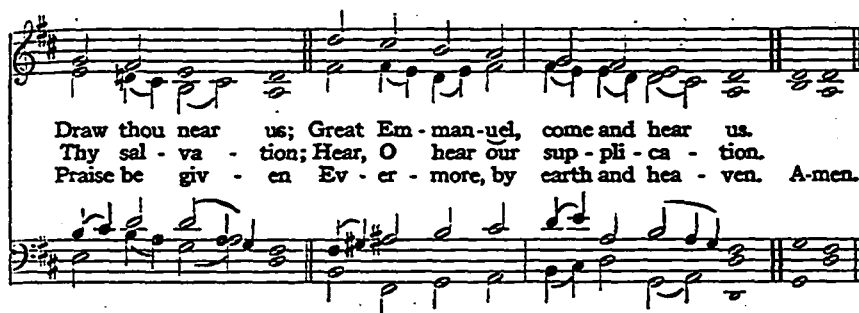
from a - far; The host of heav'n re - joic - es;
pi - tying eye Up - on his help - less crea - ture;
fill the sky, For this his In - car - na - tion.

O Right - eous Branch, O Jes - se's Rod! Thou Son of Man and
The whole cre - a - tion's Head and Lord, By high - est ser - a -
In - car - nate God, put forth thy power, Ride on, ride on, great

Son of God! We, too, will lift our voic - es:
phim a - dored, As - sumed our ve - ry na - ture;
Con - quer - or, Till all know thy sal - va - tion.



Je - sus, Je - sus! Ho - ly, ho - ly, yet most low - ly,
Je - sus, grant us, Through thy mer - it, to in - her - it
A - men, A - men! Al - le - lu - ia! Al - le - lu - ia!



Draw thou near us; Great Em - man - uel, come and hear us.
Thy sal - va - tion; Hear, O hear our sup - pli - ca - tion.
Praise be giv - en Ev - er - more, by earth and hea - ven. A - men.

PHILIP NICOLAI, 1597; Para. WILLIAM MERCER, 1859

RENDEZ A DIEU

LOUIS BOURGEOIS, 1543

With dignity

1 Fa - ther, we thank thee who hast plant - ed Thy ho - ly
2 Watch o'er thy Church, O Lord, in mer - cy, Save it from

Name with - in our hearts. Knowl - edge and faith and life im - mor - tal
e - vil, guard it still, Per - fect it in thy love, u - nite it,

Je - sus thy Son to us im - parts. Thou, Lord, didst make all for thy
Cleansed and con - formed un - to thy will. As grain, once scat - ter'd on the

plea - sure, Didst give man food for all his days, Giv - ing in
hill - sides, Was in this bro - ken bread made one, So from all

Christ the Bread e - ter - nal; Thine is the power, be thine the praise.
lands thy Church be gath - er'd In - to thy king - dom by thy Son. A - men.

Greek, from the Didache, c. 110; Tr. F. BLAND TUCKER, 1941

The first hymn is not only a good rousing way to begin a morning service, but is full of imagery about light, and uses light as a metaphor for the Christ, much as the lesson and witness will shortly do.⁴⁸

The call to confession, of course, is the great commandment, as found in the offices and in the festival communion services. Here it has an additional function, that of illustrating the fusion of grace and judgment characteristic of Jesus' teaching, which is later to be the subject of the witness to the word.

The lesson was chosen at random from those appointed for the Trinity season, but with the intention of selecting one which posed unusual problems for the leader; in this case, the problem is the over-familiarity of the passage. The witness is a sample treatment of the theme; it would be extemporaneously spoken, of course, and the present version makes some concessions to written English.

The second hymn is often regarded as one of the greatest statements of the Incarnation in Christian hymnody;⁴⁹ it is yet another witness to the Word, one which the congregation can create. The last hymn is a paraphrase of a Eucharistic prayer from the Didache;⁵⁰ it too alludes to the theme of the service, and broadens its scope considerably.

THE SCHOOL OF THEOLOGY AT CLAREMONT
SIXTH ANNUAL FESTIVAL OF LESSONS AND CAROLS
BASED ON THE CHRISTMAS ORATORIO OF J. S. BACH

PARTICIPATING IN THE SERVICE
MEMBERS OF THE SCHOOL OF THEOLOGY COMMUNITY
THE SCHOOL OF THEOLOGY CHORALE
THE CAL STATE LOS ANGELES CHAMBER ORCHESTRA
GAYLORD H. BROWNE, CONDUCTING

THE CLAREMONT PRESBYTERIAN CHURCH
DECEMBER 13, 1965 AT 8:00 P.M.

THE PRELUDE TO THE FESTIVAL

INVOCATION: Dr. K. Morgan Edwards

INTROIT

PROCESSIONAL HYMN NO. 170 (The Congregation standing)

THE BIDDING PRAYER AND THE LORD'S PRAYER

Christians, be joyful, and praise your salvation!
Sing, for today your redeemer is born.
Cease to be fearful, forget lamentation,
Haste with thanksgiving to greet this glad morn.
Come, let us worship and fall down before him,
Let us with voices united adore him!

THE FIRST LESSON

Isaiah 9:2-7, read by Mr. Donald Reisinger

How shall I fitly meet thee, and give thee welcome due?
The nations long to greet thee, and I would greet thee too.
O Fount of Light, shine brightly upon my darkened heart,
That I may serve thee rightly, and know thee as thou art.

THE SECOND LESSON

St. Luke 1:26-35, read by Dr. Joseph Hough

For us to earth he cometh poor, our redemption to secure;
And rich in heaven to make us stand, all numbered with his angel band.
Wayne Dalton, baritone

THE THIRD LESSON

St. Luke 2:1-7, read by Dr. Jane Dempsey Douglass

Ah, dearest Jesus, holy child, make thee a bed, soft, undefiled,
Within my heart, and there recline and keep that chamber ever thine.

THE PASTORAL SYMPHONY

HYMN (The Congregation is invited to rise and sing with the Chorale)

Break forth, O beauteous, heavenly light, and usher in the morning;
Ye shepherds, shrink not with affright, but hear the Angel's warning:
This child now weak in infancy our confidence and joy shall be,
The power of Satan breaking, our peace eternal making.

THE FOURTH LESSON

St. Luke 2:8-14, read by Dr. Loren Fisher

With all thy hosts, O Lord, we sing, and thanks and praise to thee
we bring
For thou, O long expected guest, hast come at last to make us blessed.

THE FIFTH LESSON

St. Luke 2:15-20, read by Mr. Buford Dickinson

Hear, King of Angels, though falter our voices,
O, when thy Zion before thee rejoices,
Let her endeavor be pleasing to thee!
Hear us, O Lord, when we offer our praises,
Hear when thy Zion glad thanksgiving raises,
Joying thy mighty salvation to see.

THE SIXTH LESSON

St. Matthew 2:1-12, read by Dr. Leland Carlson

Come and thank him, come and praise him, fall before God's throne of
grace; God's own son of his mercy is our Savior and Redeemer;
God's own son all the foes of man subdueth.

THE SEVENTH LESSON

St. John 1:1-5, 14, read by Dr. Hans Dieter Betz

Now vengeance hath been taken on all the foes of man,
And Christ doth end in triumph the conflict he began.
Sin, Death, and Hell and Satan their mighty victor own,
And man doth stand forgiven before his Father's throne.

Robert K. Chaney, trumpet

BENEDICTION: Dean Allen J. Moore

RECESSIONAL HYMN NO. 151 (The Congregation standing)

POSTLUDE: Toccata in C major by J. S. Bach

Vernon Hill, organist

THE SCHOOL OF THEOLOGY CHORALE, Wayne Dalton, director:

Linda Akin, Marilyn Anderson, Joan Berry, Jean Culbertson, Louise Dalton, Lou Ernst, Beth Ann Goodell, Betty Hagelbarger, Marilyn Johnston, Doris McElroy, Geri Maddux, Misty Rothaar, Ruth Sharrard, Kathy Stefan, Virginia Timmerman, Jack Coogan, Dick Craft, Wayne Dalton, Dave Ernst, Laron Hall, Gary Hargroves, Vernon Hill, Jim Hulett, Gary Jennings, Dale Johnston, Ray McElroy, Marvin Maddux, Jim Osborn, John Parks, Roy Roberts, Dave Sharrard, Paul Sweet, Hank Tompkins, Glen Warner, Jim Weinheimer. Dave Sharrard and Vernon Hill, accompanists.

THE CAL STATE L. A. CHAMBER ORCHESTRA, Gaylord H. Browne, conductor:

Monti Grutzmacker, Bob Randles, flute; Salvatore P. Spano, John Phillips, Jack Coogan, Ray McElroy, oboe, oboe d'amore, and oboe da caccia; Jim Stewart, bassoon; Merrill Blau, Nancy Quistdorf, horn; Robert K. Chaney, Anthony Feliz, Harvey Kemp, trumpet; Charles Grossman, timpani; Margaret Bachman, Pat Chaney, Clarice Haney, Dave Nelson, Carol Shumway, Anne Williams, Lanette Williams, Laurel Sercombe, violin; Frank Dick, Linda Seeman, Chris Toppen, viola; Katie-Joy Blevans, Loretta Schall, cello; Richard Rehwald, bass; Charles Lutz, harpischord; Vernon Hill, organ.

The School of Theology is deeply grateful to Professor G. H. Browne and to the members of the Chamber Orchestra for their gift of time and talent to this festival; to the Claremont Presbyterian Church and its pastor, The Reverend Kenneth McCandless, for their very gracious hospitality; to First Methodist Church, Riverside, Christ Church, Ontario, Holy Trinity Parish, Alhambra; and to Miss Jean Culbertson for the creation of posters and programs.

D. Response to these Services and Evaluation

In an important sense, the ultimate test of an art-work is the individual's response to it. If the function of an art-form is to be faithful to the form of human feeling, it must be evaluated by that standard; pending the development of more adequate analytic tools with which to deal with feeling and forms which propose to express it, one must rely on the traditional methods. Among these, the most important one has been the intuitive sense of congruence between the form and one's own experience, and based upon this, an attempt to estimate the degree to which the form expresses and illuminates the nature of human feeling.

To this writer, the most impressive validation of a theory of worship as expressive form used as a constructive principle in liturgy is his own response and that expressed by the community to the resultant services. Stated as concisely as possible, the response was this: for most of the community, the office services were too far removed from familiar experience, and in particular too demanding of thought and discipline, to be immediately attractive; this group drifted in to see what was happening, and drifted out again before they ever found out. Moreover, this experience appeared to constitute a threat for many students, for their expressed response was often negative and even hostile, and tended to block further exploration of the services, or reflection upon them. In the case of the eucharist, the festival ones

were close enough to those in the local church to be successful for the larger community; the weekly services were conducted for too brief a time to make any generalizations about their appeal, but they seemed to be growing in popularity slowly at the time they were discontinued at the end of the semester.

On the other hand, a small group found the services either attractive because of previous experience or aesthetic interest, or at least a challenge to their present understanding of worship, and stayed with them long enough to learn to use them. With these the response was uniformly very positive; they attended very regularly, and often spoke of the significance the services had come to have for them. They felt that this response would be far more widespread if the larger community could be brought to see the value of the services, and motivated to make the effort to become familiar with them. As noted above, this kind of education is one of the major task next year's Worship Committee has set itself⁵¹, and properly so; an academic community ought not only to be creating art-forms, but also making what contribution it can to their understanding and appreciation.

On the basis of these responses, it may be assumed that the principle of expressive form produces workable worship; at the same time, so do more traditional approaches. Since the result in both

cases is comparable, so ought to be the approaches. And they are, in many ways. One may take, for instance, three of the best practically-oriented texts on worship of our time, and compare their prescriptions with the present services. Among the books that might be nominated are C. H. Heimsath's The Genius of Public Worship,⁵² a very ecumenically-minded work out of the free tradition, George Hedley's Christian Worship,⁵³ certainly the most lucid guide currently available to the liturgist's task, or Massey Shepherd's The Worship of the Church,⁵⁴ a very useful commentary on the liturgy of the Protestant Episcopal Church. These three books are remarkably alike in outlook, and advocate liturgies that are equally remarkably similar. In comparing this ideal liturgy with those discussed above, we discover no major points of discrepancy, either in terms of form or component material. What then is the difference between them? Simply this; that the three works noted above almost invariably invoke tradition of one sort or another as the basis for any liturgical practice, whereas the material in the present liturgies is there for aesthetic reasons which can be articulated with at least a reasonable degree of accuracy. To be sure, the limitations of this approach are precisely the limitations of aesthetic theory itself, a discursive form called upon to explain one that is not. But compared with the vagaries of tradition, the suggestions of aesthetics are clarity itself.

Examples of this could be multiplied indefinitely. Recently, P. R. Clifford has written a splendid pair of articles on Baptist worship, making a number of the same points we have dealt with above.⁵⁵ But again, the appeal is to tradition. "A service of worship is meant to be something done for God." The argument here is based squarely on an unusually loose piece of etymology; can it be defended on any other basis, even theological? "Worship is essentially a corporate and universal activity." The argument here is from "its very nature," the witness of the Gospel, and the fact that only together can we make "a Christian offering to God." "A service of worship should have a structure which can give expression to a liturgical purpose and which may serve as a vehicle for a corporate and universal act of devotion." The argument is that this alone insures "a disciplined offering," ease of congregational participation, uniformity with worship elsewhere, and a complete service. These are positions with which we are ready to agree, but they are not really supported by the arguments advanced. They ensue in a service outline which is virtually identical with our ferial morning prayer, but again without systematic explanation. And Clifford's work is not offered as a horrible example; on the contrary, it might well be the envy of many liturgists who have thought these things, but not articulated them with half the vigor and clarity.

Langer's theory, on the contrary, gives us a tool for understanding the whole panorama of human worship, and at the other extreme for supporting the liturgical reforms we instinctively want to make with defensible arguments. And while she might not want to assume responsibility for the idea that worship is an offering to God--Calvin and Luther might not either--she can certainly speak to the other of Mr. Clifford's points. Worship as community activity? Certainly, because this is the only way that each person present can really participate in the creation of expressive form, at the same time using this experience as part of the building-material of community. A structure which gives expression to a liturgical purpose? Of course; until the theater of the absurd, no language-art ever attained even moderately large proportion without some manner of narrative action to hold it together, and it is not at all certain that the theater of the absurd is succeeding in its formal experiments. And so on through the ranks; arguments that Hedley or Shepherd advance with a plea to what they regard as acceptable tradition, or worse yet in a manner which the prophets used to preface with a "Thus says the Lord!" can be given far surer foundations. If as generally is assumed; the value of a theory is directly proportional to the amount of experience it organizes, then worship as expressive form is as safe on these grounds as it is in its ability to guide in the creation of workable and meaningful liturgies.

SUMMARY AND CONCLUSION

This study began in the interaction between two of the writer's personal convictions, that the theoretical framework presented in the major works of Suzanne K. Langer can illuminate the entire range of human expressive activity, and that no expressive activity in our time and tradition is more seriously in need of a secure theoretical foundation than worship. This interaction took the form of study, reflective thought, and liturgical experimentation, and its results, both theoretical and practical, are presented above. Now it seems useful to summarize this material, and to attempt to view it from the perspective of the entire study.

The first section attempted a brief critique of major ideas of previous liturgical theory. Among the ideas presented were those of worship as originated and structured by God either through tradition or through the specialized form of tradition in the canonical Bible, and worship structured by man as a pre-scientific way of dealing with his environment and experience. The critique did not attempt to discredit these ideas, but merely to show their inadequacy as comprehensive theories. This being the case, it will be helpful to relate the valid insights possessed by these ideas to the theory of worship as expressive form.

The first idea discussed, that of worship as structured by God through tradition, is not basically incompatible with worship as expressive form. Massey Shepherd articulated the relationship between these concepts, perhaps without fully realizing the implications of his remark, when he wrote, "God uses man's capacity to symbolize as a means of revealing himself."⁵⁶ "The God who acts in history can also act in the process of forming and transforming symbols; many of the acts of God recorded in the familiar passages of the Bible can be understood as human acts of symbolic transformation, consisting of fresh perceptions and new structurings of experience, but human acts initiated or motivated by God. If this is a valid point of view, then the traditional claims that worship mediates certain religious benefits are not entirely without theoretical support; one might assume that the symbolic structures in which God revealed himself continue to make him known when they are appropriated in the recreation of those structures.

The related problem of tradition is resolved when tradition is understood not as discursive information cast over the parapets of Heaven, but rather as a collection of forms which have proved to be usefully expressive to many people over long periods of time; religious tradition consists largely of those forms which once expressed for many something of what they identified as the experience of God. This view of tradition permits a simple approach to its evaluation, one that may be expressed in a pair of questions: Does this form continue to express what its creator put into it? and if so, Is this experience

congruent with our own experience of God? If these can be answered in the affirmative, then the tradition is of value today; if either answer is no, then the tradition is not useful, even if created by the Apostles, ratified at Nicea, and attested to by seven angels with golden trumpets.

In the case of the psychological and anthropological concepts, the theory of expressive form can be seen simply as an extension and refinement of previous work. Its decisive advance over such work is its willingness to regard imaginative symbolization not as an aberration of the rational processes, but rather as a normal and desirable part of man's dealing with his experience. This assumption, clarified by Langer's extension of symbolic logic into the imaginative realm, has provided significant new insights into such varied phenomena as the arts, worship, the creative process, and cultural anthropology, and has at the same time demonstrated the degree of their unity and their relationship to all human intellectual activity, both discursive and non-discursive.

Its ability to incorporate these earlier insights into its structure is yet another evidence of the usefulness of the theory of worship as expressive form. Succinctly stated, this theory understands worship as an expressive form, following Langer's exposition of that category. Because its basic dynamic, the creation of a perceptible form expressing internalized experience, is identical with that of art, and because its fabric is composed of a mixture of art forms, it can to a large degree be studied using the tools of aesthetic analysis, and its

practice can be facilitated and certain of its problems resolved by the application of insights derivative from that study. At the same time, liturgy is decisively distinct from traditional art forms because it exploits the unique values of community participation in the creation of its expressive form: enhancement of the intensity of the aesthetic experience, increased familiarity with the content of the art work, the experience of creativity itself, and most significantly, the creation and continuing enhancement of human relationships through the sharing of the creative process with other individuals. These values exist apart from the aesthetic value of the form itself, although they increase in value as it does; one cannot therefore replace liturgy with an art form, no matter how superior aesthetically it may be, but one can increase the aesthetic importance of the liturgical form almost indefinitely. And these values make liturgy a uniquely important form for any group which seeks to develop relationships within itself through the celebration of its common experience, a reasonable description of the church. This is why despite strong internal pressures that push liturgy toward spectator forms, its participational nature has been continually reaffirmed by reformers concerned for the welfare of the church.

As an example of the application of aesthetic principles to the solution of liturgical problems, the relationship of the component arts of worship was articulated according to insights derivative of a related art form, opera. The distinction between art forms capable of conveying narrative action and those which are not was shown to be the

basis on which an art form is admitted to the liturgy, and on this basis the arts of poetry, music, and pantomime and their simple compounds were shown to be the materials of liturgy. Their interrelationships are governed by the need for one of them to be dominant and the others subordinate, this decision being made from point to point according to the demands of variety and expressive weight.

The values and techniques of participational forms were then discussed in more detail, and various practices in contemporary worship evaluated from the point of view of their usefulness as group-centered forms. By this criterion, many of the most prominent aspects of contemporary Protestant worship were shown to be defective, neither permitting the values of authentic liturgy to be realized, nor being of sufficient artistic merit to be very useful in their own right. Various suggestions for the amelioration of this situation were offered, the principal one of which was that non-participational forms be identified and held to an absolute minimum in any activity designed to be liturgical and so designated.

The last section presented a specific community and a series of thirteen liturgies designed for it over the period of a school year using the insights and tools provided by the theory of worship as expressive form. Commentary on these revealed that while they were traditional in appearance, they were actually designed to be faithful to specific aesthetic and liturgical principles outlined in this study.

The community's response to them was summarized, but the reader was urged to evaluate them on the basis of his immediate response to them rather than by the presented discursive categories alone, since one of the corollaries of this theory of worship is that no purely discursive measurement of worship is adequate to its subject. The experimental use of these liturgies re-emphasized the degree of previous learning demanded by them or by any such relatively complex symbol structure for successful appropriation and use, but it also demonstrated that the theory is capable of producing viable liturgy.

On the basis of this study, it is possible to make some generalizations about worship in the present situation of the church. The study appears to confirm the witness of church history that worship is an extraordinarily important if not central aspect of the life of the church, and this for at least two reasons. First, liturgy offers the church an unexcelled way of preserving and communicating the experience that called the church into being, and is rich in significant art forms developed in the past which do just this. And even more important, liturgy is the best means that the church has for creating and nurturing the sense of community so essential to it. In this sense, the altar is quite literally at the center of the church's life, and all that the church is and does ultimately finds its best meaning at the altar, and before the risen Lord which the altar symbolizes. The church is inconceivable without worship, and the congregation which neglects it is in peril of its very life as a community of the faithful.

While affirming this, it is also necessary to admit that worship is in very serious trouble in the modern world. The old demons of pride, stupidity, and indifference which caused liturgy such grief in the past are still with us, and still as active as ever. But they have a great new ally in twentieth-century America in the increasingly non-participational character of the culture itself; the fragmentation of experience, the breakdown of relationship, the weakening of such structures as the family all point to a style of life which is antithetical to the liturgy and to the Gospel as well. Liturgy could be a major solution to this problem with its unique capacity for establishing relationships between people and between the individual and his experience. But the process works both ways, and it appears possible that the demonic elements in the culture may reduce liturgy to insignificance before the liturgy can exorcise them in the name of its Lord. Even the best tool is useless if no one knows how to use it or is concerned enough to try.

Clearly, then, it is once more time to make a serious attempt to recover liturgy. Such an attempt will require analytic study of the nature of worship, much attention to the creation of viable expressive form, and perhaps most urgently, effective education designed to equip the people to participate fully in liturgy and to use it as an important tool in their religious quest. Despite the emphasis on the last factor, all three approaches are essential to any such recovery; the study of liturgy apart from its practice is as unsatisfactory as the promulgation of inadequate or defective liturgy. One wonders how much previous

liturgical reform has failed because it was not responsible in all three of these areas.

A number of specific proposals for the reform of present worship practices have been made in the body of this paper. They are both extensive and radical in nature, reflecting the writer's conviction that present practices are for the most part corrupt beyond hope of redemption. The amount of effort that the reform of these practices would cost and the amount of resistance it would meet at the hands of the average churchman are some measure of the dedication required of anyone who would undertake liturgical renewal in our time. Such dedication can come only from devotion to the liturgy itself, which in turn can come only from devotion to a church radically dependent upon liturgy for its very life, which in turn can come only from an ultimate devotion to the Lord Jesus Christ, of whose Incarnation the church is an extension through all time.

To this task of liturgical renewal this study is offered, with acknowledgement of its modest contribution in the face of the work which remains to be done. Its character is basically that of a first exploration, not a definitive statement, for the serious and scientific study of expressive forms is only now coming of age. Despite an ancient and honorable history, for example, the study of art has just recently

been established on secure epistemological foundations. The old aestheticians, following Plato, concerned themselves largely with the question of the nature of the beautiful, and produced a literature proverbial for its diffuseness and incoherency. But a new generation of scholars have cut the Gordian knot of the old discipline, and sought rather to explore the role of expressive form in human experience. Out of this quest has come a new understanding of art, and the possibility of an analogous new understanding of worship; with patience, effort, and God's grace, we may hope that the quest will lead to the creation of a style of worship powerful to aid man in his struggle to become fully and authentically human even in this tragic age.

NOTES

1. It is possible to make a useful distinction between the terms "worship" and "liturgy," particularly at the connotational level. "Worship" is often used generically to describe the many things which take place in the average Protestant church service, while "liturgy" is more frequently used in a technical or historical sense, or used to refer to the services of those churches which have preserved something analogous to the primitive Roman mass. The latter usage is much closer to the understanding of worship which this paper advocates, but unfortunately has become the victim of ecclesiastical party politics. The two terms are therefore used interchangeably in this paper, to stress the idea that when correctly understood, both refer to the same human expressive activity.

2. Susanne K. Langer, Philosophy in a New Key (second edition; New York: The New American Library of World Literature, Inc., 1951).

3. Susanne K. Langer, Feeling and Form (New York: Charles Scribner's Sons, 1953).

4. Susanne K. Langer, Problems of Art (New York: Charles Scribner's Sons, 1957), p. 7.

5. This is discussed in some detail by Raymond A. McElroy in his unpublished Master's thesis, "The Directions of the Roman Catholic Reform of the Low Mass in English Speaking Territorial North America Since the Second Vatican Council" (School of Theology at Claremont, 1966).

6. Gregory Dix, The Shape of the Liturgy (London: A. and C. Black, 1945), pp. 50 ff.

7. Martin Luther, Works of Martin Luther, ed. Paul Z. Strodach (Philadelphia: Muhlenberg, 1932), VI, 84.

8. Ibid.

9. John Wesley, Letters of John Wesley (London: Epworth, 1931), VII, 239.

10. Douglas Horton, The Meaning of Worship (New York: Harper, 1959).

11. George Hedley, Christian Worship (New York: Macmillan, 1953).

12. This is particularly stressed in the fifth chapter; see verses eleven through twenty-four.

13. St. Matthew 25:31-46.
14. St. Matthew 8:1-4 (cf. parallel passages in St. Mark 1:40-45 and St. Luke 5:12-14).
15. Theodor Reik, Ritual (New York: Norton, 1931).
16. Sigmund Freud, Totem and Tabu, trans. James Strachey (New York: Norton, 1952).
17. Dorothy Lee, Freedom and Culture (Englewood Cliffs: Prentice-Hall, 1959), p. 1.
18. Susanne K. Langer, Problems of Art, p. 7. It is important to note that this definition, while basic to Langer's thought, does not do justice to her treatment of the relationship of conceptual material to the forms of art. This theme is more fully developed throughout her work, especially in Feeling and Form.
19. This idea is developed in great detail in Chapter 2 of Langer, Philosophy in a New Key, "Symbolic Transformation."
20. The process of transformation from participational to non-participational forms has also been characteristic of the development of western art music. See Donald Jay Grout, A History of Western Music, (New York: Norton, 1960).
21. Susanne K. Langer, Problems of Art, p. 86.
22. Published as Volume II of Richard Wagner, Prose Works (London: Kegan Paul, Trench, Trubner & Co., 1893-99).
23. Adolphe Appia, Die Musik und die Inszenierung (Munich: F. Bruckmann A.G., 1899).
24. Rudolph Arnheim, Film as Art (Berkeley: University of California Press, 1957/64).
25. Adolphe Appia, La Mise en Scene du Drame Wagnerien (Paris, 1895).
26. John Hospers, Meaning and Truth in the Arts (Chapel Hill: University of North Carolina Press, 1946), p. 12.
27. Informal remark made to the writer, March, 1959.
28. The Book of Common Prayer (New York: Harper and Brothers, 1952).

29. Remark made in Convocation of the School of Theology at Claremont, June, 1966.

30. Remark made in Aesthetics Seminar, February, 1964.

31. This adjustment was made in a revision of the service during the spring semester, 1967.

32. Erik Routley, Twentieth Century Church Music (New York: Oxford University Press, 1964), p. 108.

33. The Methodist Hymnal (Nashville: The Methodist Publishing House, 1932).

34. The Hymnal 1940 (New York: The Church Pension Fund, 1940).

35. D-13, Liturgy and Ecclesiology, offered in the Spring of 1966.

36. The Hymnal 1940, No. 130.

37. Romans 5:1-10.

38. The Hymnal 1940, No. 479.

39. The Methodist Hymnal, No. 372.

40. John Wesley, The Journal (London: Epworth, 1931), p. 472.

41. This particular excerpt is a liturgical reworking of Luther, from The Book of Worship (Nashville: The Methodist Publishing House, 1964/5), p. 391.

42. The Book of Common Prayer, p. 595.

43. The Book of Worship, p. 392.

44. The Hymnal 1940, No. 325.

45. The Methodist Hymnal, pp. 523-532.

46. Written by the Very Reverend Eric Milner-White, Dean of York, and printed in Reginald Jacques and David Willcocks (eds.), Carols for Choirs (London: Oxford University Press, 1961), p. 176.

47. Gregory Dix, The Shape of the Liturgy.

48. The Hymnal 1940, No. 158.

49. Ibid., No. 329.

50. Ibid., No. 195.

51. As of one year later, the Committee had succeeded in refining the services even further, but had not progressed significantly in the task of educating the community about worship. It continues to regard this as its most pressing task, but is uncertain as to how to go about it within the present community structure.

52. Charles H. Heimsath, The Genius of Public Worship (New York: Charles Scribner's Sons, 1944).

53. George Hedley, op. cit.

54. Massey H. Shepherd, The Worship of the Church (Greenwich, Conn.: Seabury Press, 1952).

55. Paul R. Clifford, "Baptist Forms of Worship," Foundations, III:221-233, July-September, 1960, and "The Structuring and Ordering of Baptist Worship," Foundations, III:348-361, October-December, 1960.

56. Massey H. Shepherd, Forms and Varieties of Christian Worship (New York: Committee for the Interseminary Movement, 1962), p.

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